SIXTY-SEVENTH

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1902.

Lux Oritur:

"And I will bring the blind by a way they know not; I will lead them in paths they have not known; I will make darkness light before them."—ISAIAH xiii, 16.

NEW YORK:
THE BRADSTREET PRESS, 61 ELM STREET
1903.



HV1796
.N48
COPY 1



MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN CHRONOLOGICAL ORDER,

From the Time of Its Incorporation, 1831, with Their Terms of Service.

Ackerly, Samuel, M.D.....1831–1845
Averill, Herman 1831–1832
Bolton, Curtis 1831–1835
Donaldson, James.....1831–1832
Bogert, Henry K.....1831–1832
Remsen, Henry.....1831–1832
Stuyvesant, John R 1831–1840
Price, Thompson.....1831–1840
Ketchum, Morris 1831–1837
Miller, Sylvanus 1831–1832
Crosby, William B.....1831–1833
Lee, Gideon.....1831–1836
Ketchum, Hiram.....1831–1838
Wood, Samuel.....1831–1836
Jenkins, Thomas W.....1831–1836
Thomas, Henry.....1831–1834
Nevins, Rufus L 1831–1832
Beers, Joseph D.....1831–1832
Mott, Samuel F.....1831
Patterson, Matthew C 1831–1833
Russ, John D., M.D 1833–1834
Dwight, Theodore 1833–1837
Brown, Silas.....1833–1859
Hagg, John P.....1833
Spring, George 1833–1835
Walker, John W.....1833–1839
Miller, Franklin 1833–1835
Steel, Jonathan D.....1833
Allen, Moses 1834
Lyon, Stephen.....1834–1836
Dissosway, Gabriel P.....1834–1836
Phelps, Anson G.....1834–1855
Crosby, William H.....1835
Hoyt, Charles 1835–1839
Oakley, Charles.....1835
Titus, Peter S 1836
Allen, George F..... 1836–1839, 1841–1862
Trulock, Joseph 1836–1840
Mandeville, William.....1836–1837
Chandler, Adoniram.....1836
Cushman, D. Alonzo 1837-1843
Blakeman, Wm. N., M.D. 1837–1839, 1841
Wood, Isaac, M.D 1837–1859
Hart, Joseph C.....1837-1840
Holmes, Curtis 1837–1838
Roome, Edward 1837–1845
Seton, Samuel W 1837
Gracie, Robert.....1838–1861
Demilt, Samuel.....1838
Hart, James H.....1839
Murray, Robert J 1839–1858
Schermerhorn, Peter Augustus.1839–1845
Tallmadge, Henry F.....1839–1841
Thompson, Martin E.....1839
Moore, Clement C 1840–1850
Olyphant, D. W. C.....1840
Averill, Augustine 1840
Beers, Cyrenius.....1841–1853
Suydam, Lambert 1841–1842
Holmes, Silas 1841–1842
Case, Robert L.....1841–1861
Crosby, John P.....1841–1859
Collins, Stacey B.....1841
Schermerhorn, E. H.....1841–1842
Marsh, James.....1842–1852
Murray, Hamilton.....1842–1847
Walsh, A. R.....1842–1850
Wood, John 1842–1850

Jones, Edward.....1843–1850
Whittemore, William T.....1843–1845
Smith, Floyd 1844–1848
Dean, Nicholas 1844–1848
Jones, William P.....1846–1849
Thurston, William R.....1846–1851
Sheldon, Henry.....1846–1854
King, John A.....1848–1854
Schell, Augustus.....1849–1883
Day, Mahlon 1849–1854
Jones, George F..... { 1850–1859 / 1865
Adams, John G.....1851–1858
Ogden, Gouverneur M.....1851–1857
Cobb, James N 1851–1858
Beadle, Edward L.....1851–1862
Wood, Edward 1852–1861
Ogden, John D., M.D.....1853–1855
Craven, Alfred W.....1854–1861
Olyphant, G. T 1855–1857
Abbatt, William M.....1855–1857
Noyes, William Curtis.....1855–1859
Dumont, William 1856–1862
Warren, James 1856–1859
Cammann, George P., M.D ..1858
Rutherford, Lewis M.....1858–1861
Van Rensselaer, Henry.....1858–1860
Hone, Robert S.....1859–1891
Tomes, Francis 1859–1860
Norton, Charles B 1859–1861
Church, William H., M.D ...1859–1864
Hutchins, Waldo.....1860–1867
Tuckerman, Charles K.....1860–1867
Kennedy, James Lenox 1860–1864
Travers, William R 1860
Tompkins, Daniel H 1860–1874
Aspinwall, J. Lloyd 1860–1861
Suydam, D. Lydig 1861–1884
Daly, Charles P.....1861
Hosack, Nathaniel P 1862–1876
Grafton, Joseph.....1862–1872
Myers, T. Bailey.....1862–1887
Edgar, Newbold..... { 1862–1864 / 1868
Donnelly, Edward C.....1862–1864
Lord, James Cooper 1862–1864
Schermerhorn, Alfred .... { 1862–1865 / 1867–1868
Irving, John Treat 1863–1896
Brown, John Crosby 1862–1864
Van Rensselaer, Alex .... { 1862–1865 / 1867–1877
Potter, Clarkson N.....1863–1866
McLean, James M 1863–1890
Clift, Smith.....1865–1893
Hoffman, Charles B 1865–1868
Emmett, Thos. Addis, M.D..1865–1866
Whitewright, William 1866–1898
Schermerhorn, Wm. C.....1866–1901
De Rahm, Charles 1866–1890
Hilton, Henry 1866
Burrill, John E 1866–1867
Stout, Francis A 1867–1892
Butterfield, Daniel 1868
Hoffman, William B.....1868–1879
Gerard, James W 1869–1873
Schermerhorn, F. Augs.....1870–1902
Marié, Peter.....1870–1902
Rhoades, J. Harsen.....1870–1873
Rhinelander, Frederick W...1874–1902
Sheldon, Frederick.....1874–1902
Robbins, Chandler 1875–1902
Strong, Charles E.....1875–1887
Schuyler, Philip.....1878–1898
Prime, Temple.....1878–1887
Kane, John I.....1881–1902
King, Edward.....1884–1893
Schell, Edward 1885–1893
Bronson, Frederick 1888–1900
Kingsland, Ambrose C.....1889–1890
Robbins, George A.....1889–1895
Kissel, Gustav E.....1891–1902
Bowers, John M.....1891–1902
Peabody, George L., M.D....1891–1902
Marshall, Charles H.....1892–1902
Smith, Gouverneur M., M.D.1893–1898
Davis, Howland 1894–1902
Duer, William A.....1894–1902
Hamilton, William G.....1894–1902
Appleton, William W.....1896–1902
Tappen, Frederick D.....1897–1901
Armstrong, D. Maitland.....1898–1902
Wheelock, George G., M.D..1898–1902
Fairchild, Charles S.....1898–1902
Soley, James Russell.....1900–1902
Winthrop, Egerton L., Jr....1901–1902
Wickersham, George W.....1902

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN ALPHABETICAL ORDER,

From the Time of Its Incorporation, 1831, with Their Terms of Service.

Abbatt, William M.....1855–1857
Ackerly, Samuel, M.D.....1831–1845
Adams, John G., M.D..... 1851–1858
Allen, George F..... 1836–1839, 1841–1862
Allen, Moses.....1834
Appleton, William W.....1896–1902
Armstrong, D. Maitland.....1898–1902
Aspinwall, J. Lloyd.....1860–1861
Averill, Augustine.....1840
Beadle, Edward L.....1851–1862
Beers, Cyrenius.....1841–1853
Beers, Joseph D 1831–1832
Blakeman, Wm. N., M.D. 1837–1839, 1841
Bogert, Henry K 1831–1832
Bolton, Curtis 1831–1835
Bowers, John M.....1891–1902
Bronson, Frederick 1888–1900
Brown, John Crosby 1862–1864
Brown, Silas 1833–1859
Burrill, John E.....1866–1867
Butterfield, Daniel 1868
Cammann, George P., M.D..1858
Case, Robert L 1841–1861
Chandler, Adoniram.....1836
Church, William H., M.D...1859–1864
Clift, Smith.....1865–1893
Cobb, James N.....1851–1858
Collins, Stacey B.....1841
Craven, Alfred W.....1854–1861
Crosby, John P.....1841–1859
Crosby, William B.....1831–1833
Crosby, William H.....1835
Cushman, D. Alonzo.....1837–1843
Daly, Charles P.....1861
Davis, Howland 1894–1902
Day, Mahlon 1849–1854
Dean, Nicholas.....1844–1848
Demilt, Samuel 1838
De Rahm, Charles.....1866–1890
Dissosway, Gabriel P.....1834–1836
Donaldson, James.....1831–1832
Donnelly, Edward C..... 1862–1864
Duer, William A.....1894–1902
Dumont, William.....1856–1862
Dwight, Theodore 1833–1837
Edgar, Newbold..... 1862–1864, 1868
Emmett, Thos. Addis, M.D..1865–1866
Fairchild, Charles S.....1898–1902
Gracie, Robert.....1838–1861
Grafton, Joseph.....1862–1872
Gerard, James W.....1869–1873
Hagg, John P 1833
Hamilton, William G.....1894–1902
Hart, James H 1839
Hart, Joseph C 1837–1840
Hilton, Henry.....1866
Hoffman, Charles B.....1865–1868
Hoffman, William B.....1868–1879
Holmes, Curtis 1837–1838
Holmes, Silas.....1841–1842
Hone, Robert S.....1859–1891
Hosack, Nathaniel P.....1862–1876
Hoyt, Charles 1835–1839
Hutchins, Waldo 1860–1867
Irving, John Treat 1863–1896
Jenkins, Thomas W 1831–1836
Jones, Edward 1843–1850

Jones, George F..... 1850–1859, 1865
Jones, William P.....1846–1849
Kane, John I.....1881–1902
Kennedy, James Lenox.....1860–1864
Ketchum, Hiram.....1831–1838
Ketchum, Morris 1831–1837
King, Edward 1884–1893
King, John A.....1848–1854
Kingsland, Ambrose C.....1889–1890
Kissel, Gustav E.....1891–1902
Lee, Gideon.....1831–1836
Lord, James Cooper.....1862–1864
Lyons, Stephen.....1834–1836
Mandeville, William.....1836–1837
Marié, Peter.....1870–1902
Marsh, James.....1842–1852
Marshall, Charles H.....1892–1902
McLean, James M..... 1863–1890
Miller, Franklin 1833–1835
Miller, Sylvanus 1831–1832
Moore, Clement C.....1840–1850
Mott, Samuel F.....1831
Murray, Hamilton 1842–1847
Murray, Robert J.....1839–1858
Myers, T. Bailey.....1862–1887
Nevins, Rufus L.....1831–1832
Norton, Charles B.....1859–1861
Noyes, William Curtis.....1855–1859
Oakley, Charles.....1835
Ogden, Gouverneur M.....1851–1857
Ogden, John D., M.D.....1853–1855
Olyphant, D. W. C.....1840
Olyphant, G. T.....1855–1857
Patterson, Matthew C.....1831–1833
Peabody, George L., M.D...1891–1902
Phelps, Anson G.....1834–1855
Potter, Clarkson N.....1863–1866
Price, Thompson.....1831–1840
Prime, Temple.....1878–1887
Remsen, Henry.....1831–1832
Rhinelander, Frederick W....1874–1902
Rhoades, J. Harsen.....1869–1872
Robbins, Chandler.....1875–1902
Robbins, George A.....1889–1895
Roome, Edward 1837–1845
Russ, John D., M.D 1833–1834
Rutherford, Lewis M.....1858–1861
Schell, Augnstus.....1849–1883
Schell, Edward 1885–1893
Schermerhorn, Alfred.... 1862–1865, 1867–1868
Schermerhorn, E. H 1841–1842
Schermerhorn, F. Augs.....1870–1902
Schermerhorn, Peter Augs...1839–1845
Schermerhorn, William C....1866–1901
Schuyler, Philip.....1878–1898
Seton, Samuel W.....1837
Sheldon, Frederick.....1874–1902
Sheldon, Henry.....1846–1854
Smith, Floyd.....1844–1848
Smith, Gouverneur M., M.D..1893–1898
Soley, James Russell.....1900–1902
Spring, George 1833–1835
Steel, Jonathan D.....1833
Stout, Francis A.....1867–1892
Strong, Charles E.....1875–1887
Stuyvesant, John R.....1831–1840
Suydam, D. Lydig 1861–1884
Suydam, Lambert.....1841–1842
Tallmadge, Henry F 1839–1841
Tappen, Frederick D.....1897–1901
Thomas, Henry.....1831–1834
Thompson, Martin E.....1839
Thurston, William R.....1846–1851
Titus, Peter S.....1836
Tomes, Francis.....1859–1860
Tompkins, Daniel H.....1860–1874
Travers, William R.....1860
Trulock, Joseph.....1836–1840
Tuckerman, Charles K.....1860–1867
Van Rensselaer, Alex..... 1862–1865, 1867–1877
Van Rensselaer, Henry.....1858–1860
Walker, John W.....1833–1839
Walsh, A. R.....1842–1850
Warren, James.....1856–1859
Wheelock, George G., M.D..1898–1902
Whitewright, William.....1866–1898
Whittemore, William T.....1843–1845
Wickersham, George W..... 1902
Winthrop, Egerton L., Jr....1901–1902
Wood, Edward.....1852–1861
Wood, Isaac, M.D.....1837–1859
Wood, John.....1842–1850
Wood, Samuel.....1831–1836

OFFICERS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....1831–1842
Phelps, Anson G.....1843–1853
Wood, Isaac, M.D.....1854–1859
Allen, George F.....1860–1862
Schell, Augustus.....1863–1883
Hone, Robert S.....1884–1887
McLean, James M.....1888–1890
Irving, John Treat.....1891–1895
Schermerhorn, William C....1896–1901
Schermerhorn, F. Augs 1901–1902

VICE-PRESIDENTS.

Averill, Herman.....1831–1832
Brown, Silas.....1833–1835
Titus, Peter S.....1836
Phelps, Anson G.....1837–1842
Wood, Isaac, M.D.....1843–1853
Gracie, Robert.....1855–1860
Beadle, Edward L.....1861–1862
Hone, Robert S.....1863–1883
Suydam, D. Lydig.....1884
McLean, James M.....1885–1887
Clift, Smith.....1888–1893
Schermerhorn, William C....1894–1895
Marié, Peter.....1896–1902

TREASURERS.

Bolton, Curtis.....1831–1835
Brown, Silas.....1836–1859
Wood, Edward.....1860–1861
Schell, Augustus.....1862
Kennedy, James Lenox.....1863–1864
Clift, Smith.....1865
Grafton, Joseph.....1866–1871
Whitewright, William.....1872–1896
Davis, Howland.....1897–1902

RECORDING SECRETARIES.

Bogert, Henry K.....1831–1832
Russ, John D., M.D.....1833–1834
Crosby, William H.....1835
Allen, George F..... { 1836–1839, 1841–1859
Hone, Robert S.....1860–1862
Brown, John Crosby.....1863
Myers, T. Bailey.....1864–1883
Schermerhorn, F. Augs.....1884–1901
Marshall, Charles H 1901–1902

CORRESPONDING SECRETARIES.

Donaldson, James.....1831–1832
Dwight, Theodore.....1833–1837
Wood, Isaac, M.D.....1839–1842
Roome, Edward.....1843–1844
Schermerhorn, Peter Augs...1845
Jones, Edward.....1846–1850
Wood, Isaac, M.D.....1851–1853
Crosby, John P.....1854–1859
Church, William H., M.D...1860
Tuckerman, Charles K.....1861–1867
Schermerhorn, William C....1868–1893
Bronson, Frederick.....1894–1895
Sheldon, Frederick.....1896–1902

SUPERINTENDENTS OF THE INSTITUTION

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832–1834
Office unfilled.....1835 and part of 1836
Jones, Silas.....1836–1840
Vroom, Peter D., M.D.....1841–1842
Boggs, William.....1843–1845
Chamberlain, James F.....1846–1852
Cooper, T. Golden.....1853–1860
Rankin, Robert G.....1861–1863
Wait, William B.....1863–1902

Board of Managers.

1902.

	Terms of continuous service.
FREDERICK AUGUSTUS SCHERMERHORN,	Since 1870
PETER MARIÉ,	" 1870
FREDERICK W. RHINELANDER,	" 1874
FREDERICK SHELDON,	" 1874
CHANDLER ROBBINS,	" 1875
JOHN I. KANE,	" 1881
GUSTAV E. KISSEL,	" 1891
JOHN M. BOWERS,	" 1891
GEORGE L. PEABODY, M.D.,	" 1891
CHARLES H. MARSHALL,	" 1892
HOWLAND DAVIS,	" 1894
WILLIAM A. DUER,	" 1894
WILLIAM G. HAMILTON,	" 1894
WILLIAM W. APPLETON,	" 1896
*FREDERICK D. TAPPEN,	" 1897
D. MAITLAND ARMSTRONG,	" 1898
GEORGE G. WHEELOCK, M.D.,	" 1898
CHARLES S. FAIRCHILD,	" 1899
JAMES RUSSELL SOLEY,	" 1901
EGERTON L. WINTHROP, Jr.,	" 1901
GEORGE W. WICKERSHAM,	" 1902

* Deceased, February 28, 1902.

Officers of the Board.

F. AUGS. SCHERMERHORN, . . . *President.*
PETER MARIÉ, ... *Vice-President.*
CHARLES H. MARSHALL, . . *Recording Secretary.*
FREDERICK SHELDON, . . *Corresponding Secretary.*
HOWLAND DAVIS, ... *Treasurer.*

Standing Committees.

Committee on Finance.

Frederick D. Tappen, John M. Bowers,
Charles S. Fairchild.

Committee on Supplies, Repairs and Improvements.

Frederick Sheldon, Charles H. Marshall,
John I. Kane, William A. Duer,
George G. Wheelock, M.D.

Committee on Education.

Chandler Robbins, William W. Appleton,
George L. Peabody, M.D., D. Maitland Armstrong.

Committee on Manual Training.

Fred'k W. Rhinelander, William G. Hamilton,
James R. Soley, E. L. Winthrop, Jr.

Faculty.

William B. Wait, *Principal.*

Literary Department.

Stephen Babcock,
Everett B. Tewkesbury,
Mary B. Schoonmaker,
Georgia T. Schoonmaker,
Charlotte W. Howe,
Clara Boomhour,
Naomi Boomhour,
Margaret A. Macann,
Irene Scofield,
Jean Y. Ayer.

Music Department.

Hannah A. Babcock,
Julia S. Loomis,
Eva E. Kerr,
Jessie Comfort,
Mary Weatherlow.

Tuning.

Henry Coffre.

Kindergarten.

Naomi Boomhour.

Manual Training and Home Science.

Frances A. Ward,
Rudolph Mussehl,
Mary B. Schoonmaker,
Daniel McClintock,
Jennie Agnew.

Administrative Department.

Dwight L. Hubbard, M.D.,	*Attending Physician.*
William H. Harrison,	*Steward.*
Anna L. Phipps,	*Matron.*
L. Adelle Rogers,	*Matron.*
Zoe Knapp,	*Librarian and Stenographer.*
Jeanie N. Goodspeed,	*Accountants.*
Margaret P. Frost,	*Accountants.*
Alice Hatchman,	*Assistant.*
Hannah M. Rodney,	*Assistant.*
Anna M. Sheridan,	*Assistant.*

SIXTY-SEVENTH ANNUAL REPORT

OF

THE NEW YORK INSTITUTION FOR THE BLIND.

To the Honorable the Legislature of the State of New York:

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1902.

The whole number of pupils during the last year was 203.

The report of the Principal, which is annexed, gives interesting details relating to the education of the blind.

The following is a statement of the moneys received and expended:

CURRENT ACCOUNT.

Balance September 30, 1901	$10,047.68	
Current receipts	105,984.88	
		$116,032.56
Current expenditures	$112,448.37	
Cash balance September 30, 1902	3,584.19	
		$116,032.56

INVESTMENT FUND ACCOUNT.

Balance September 30, 1901		$119,655.23
Receipts—		
Legacies and donations	$25.00	
Mortgage investment paid off	30,000.00	
All other sources	11,543.35	
		$161,223.58
Payments—		
Assessments	$85.90	
Taxes	7,282.25	
Mount Hope, petty expenses	11.00	
Mortgage	42,000.00	
Transferred to Building Fund Account	25,000.00	
Balance September 30, 1902	86,844.43	
		$161,223.58

BUILDING FUND ACCOUNT.

Transferred from Investment Fund	$25,000.00	
Interest	89.17	
		$25,089.17
Transferred to Building Fund Account, Wm. B. Wait, Prin.	$5,000.00	
Balance September 30, 1902	20,089.17	
		$25,089.17

LIBRARY FUND.

Balance September 30, 1901	$2,539.87	
Interest and cash received	214.57	
Balance September 30, 1902		$2,754.44

The Treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures.

The Managers gratefully acknowledge the receipt during the year of twenty-five dollars from Mrs. E. Douglass Smith, which sum has been added to the Legacy and Donation Fund.

The following is a list of the legacies and donations which have been received by the Institution since its organization in 1831 to September 30, 1902:

Miles R. Burke	$2,000.00	John J. Phelps	$2,350.00
Jane Van Cortland	300.00	Rebecca Elting	100.00
Isaac Bullard	101.66	Regina Hornstein	250.00
Elizabeth Bayley	100.00	G. Martins	500.00
John Jacob Astor	5,000.00	John Alstyne	10,320.44
William Bean	500.00	Mrs. Adeline E. Schermerhorn	10,000.00
Peter G. Stuyvesant	3,000.00	Henry H. Munsell	3,396.32
Elizabeth Demilt	5,000.00	Thomas Chardevoyne	5,000.00
Sarah Demilt	2,000.00	William Dennistoun	11,892.77
C. D. Betts	40.00	William B. Astor	5,000.00
Sarah Penny	500.00	Benjamin Wheelwright	1,000.00
Sarah Bunce	500.00	George Hewlett, executor	500.00
Elizabeth Idley	196.00	Ephraim Holbrook	39,458.00
Samuel Howland	1,000.00	Mrs. Emma B. Corning	5,000.00
William Howe	2,985.14	Eliza Mott	1,475.54
Margaret Fritz	100.00	Henry E. Robinson	6,000.00
James McBride	500.00	Caroline Goff	4,161.59
Charles E. Cornell	521.96	Simeon Abrahams	5,052.70
Charles E. Deming	50.00	Catherine O. Johnston	530.00
Mrs. Dewitt Clinton	200.00	Maria M. Hobby	2,509.82
W. Brown	465.00	Daniel Marley	1,749.30
Elizabeth Gelston	1,000.00	Thomas Eggleston	2,000.00
Robert J. Murray	500.00	Sarah A. Riley	100.00
Seth Grosvenor	10,000.00	William E. Saunders	725.84
Elijah Withington	100.00	Thomas Eddy	1,027.50
Benjamin F. Butler	812.49	Robert Goodhue	1,000.00
Frissel Fund	2,000.00	Jonathan C. Bartlett	190.00
Simeon Sickles	6,561.87	Stephen V. Albro	428.57
Anson G. Phelps	5,675.68	George Dockstader	325.00
Thomas Reilly	2,254.84	Mr. Roosevelt	10.00
Elizabeth Van Tuyle	100.00	Samuel Willetts	5,045.00
John Penfold	470.00	Augustus Schell	5,000.00
Madame Jumel	5,000.00	James Kelly	5,000.00
Mrs. Steers	34.66	William B. and Leonora S. Bolles	2,949.11
Thomas Garner	1,410.00	Edward B. Underhill	500.00
Chauncey and Henry Rose	5,000.00	Cash (no name)	55.00
Elizabeth Magee	534.00		

Harriet Flint	$1,776.74	Maria Moffett, other stocks.	$2,800.00
Harriet Gross	1,000.00	Mary Brandish	89.40
Mary Hopeton Drake	2,340.00	Thomas W. Strong	1,893.00
Mary Rogers	1,000.00	John Vanderbilt	25.00
Polly Dean	500.00	Julia L. Peyton	1,000.00
John Delaplaine	302.99	Eli Robbins	5,000.00
Abby A. Coates Winsor	1,000.00	Margaret Burr	11,011.11
Maria C. Robbins	10,000.00	Mary Burr	10,611.11
William Clymer	2,000.00	Cash	25.00
J. L. of Liverpool, England.	25 00	Julia Ann Delaplaine	38,842.25
Emma Strecker	12,221.66	Amos R. Eno	5,000.00
Elizabeth and Sarah Wooley.	5,984.83	Clarissa L. Crane	1,000.00
Benjamin Nathan	1,000.00	Leopold Boscowitz	1,000.00
Thomas M. Taylor	6,151.94	Emeline S. Nichols	5,000.00
James Peter Van Horn	20,000.00	Margaret Salsbury	100.00
Caleb Swan	500.00	Sarah B. Munsell	477.56
Maria Moffett, cash	8,891.21	Edward L. Beadle	4,303.99
Maria Moffett, railroad stock, par value $4,800, net proceeds	3,542.00	Mrs. E. Douglass Smith	40.00
		Wm. C. Schermerhorn	10,000.00
		Cecilia J. Loux	2,000.00

Of the funds thus received, there are invested in New York City stock nineteen thousand dollars ($19,000) at par value, and in bonds secured by mortgage on real estate in this city one hundred and fifty-six thousand dollars ($156,000). A portion of these funds, amounting to eighty-six thousand eight hundred and forty-four dollars and forty-three cents ($86,844.43), is deposited at interest in the Union Trust Company.

The remainder of the fund has been applied in such ways as the Managers have thought would best promote the educational work for which the Institution was founded, and secure the financial position and the physical conditions which are essential to the success and stability of the Institution.

At the last session of the Legislature the per capita compensation for the education and support of State pupils in this Institution was increased from two hundred and sixty dollars ($260) to two hundred and eighty dollars ($280).

In acknowledging this action, the Managers, in their last annual report, made the following comment:

"It should be stated that while two hundred and eighty dollars ($280) will more nearly meet the necessary outlay, it will still be barely sufficient. As has been pointed out in previous reports, the future welfare of the Institution requires that the income from the invested funds should not be used to make up deficiencies arising because of insufficient compensation received in respect of the State pupils, but should be allowed to accu-

mulate for use in connection with the prospective removal of the establishment to a new site. Such removal will probably be necessary before very long, and will tax the resources of the Institution to the utmost."

Since the date of that report it has become evident that an early removal of the Institution from the present crowded and noisy location at Ninth avenue is necessary. A suitable site at West One Hundred and Sixty-fifth to One Hundred and Sixty-eighth streets has long been in the possession of the Society, and the Managers have determined to begin active building operations there as soon as some necessary preliminary grading can be accomplished.

Owing to the prevailing high price of provisions, coal, etc., $280 has proved insufficient to meet the current expenses, and an increase of compensation for educating the pupils has become necessary.

The Managers, therefore, respectfully ask that the per capita compensation be raised from two hundred and eighty dollars ($280) to three hundred dollars ($300) for the ensuing year.

All of which is respectfully submitted,

THE NEW YORK INSTITUTION FOR THE BLIND.

(Signed) F. AUGS. SCHERMERHORN, *President.*

(Signed) CHARLES H. MARSHALL, *Recording Secretary.*

City and County of New York, ss.:

F. AUGS. SCHERMERHORN, of said city, being duly sworn, saith: That he is the President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

(Signed) F. AUGS. SCHERMERHORN.

Sworn to before me this day }
}

(Signed) HULBERT PECK,

Notary Public, New York County.

REPORT OF THE TREASURER.

HOWLAND DAVIS, Treasurer, in account with THE NEW YORK INSTITUTION FOR THE BLIND, for the year ending September 30, 1902.

Dr. CURRENT FUND.		
Balance, September 30, 1901		$10,047.68
Received from:		
State of New York	$41,578.95	
State of New Jersey	5,684.86	
State of Connecticut	485.00	
New York City	2,437.27	
Music and instruction	176.40	
Clothing, dry goods, etc	20.56	
Supplies	93.74	
Repairs and improvements	1.80	
Petty account	136.21	
Furniture and fixtures	4.50	
New York County	2,750.41	
Kings County	1,359.45	
Queens County	169.18	
Richmond County	100.00	
Suffolk County	46.36	
Rockland County	46.36	
Investment fund	49,379.15	
Interest	169.23	
Manual training	1,245.45	
Tuition	100.00	
		105,984.88
		$116,032.56

Cr.		
By cash paid for:		
Supplies	$13,618.15	
Salaries and wages	32,501.77	
Clothing, dry goods, etc	3,286.68	
Furniture and fixtures	1,902.70	
Repairs and improvements	1,537.56	
Traveling expenses	49.79	
Electricity	92.04	
Gas	1,166.10	
Music and instruction	3,503.07	
Manual training	446.42	
Mount Hope, petty expenses	11.00	
Assessments, Mount Hope	85.90	
Taxes	7,282.25	
Bond and mortgage	42,000.00	
Legal expense	48.60	
Petty account	1,502.15	
Drugs and medicines	39.43	
Fuel	2,082.26	
Insurance, Mount Hope	1,292.50	
		$112,448.37
Cash Balance, September 30, 1902		3,584.19
		$116,032.56

New York, *November* 25, 1902. (Signed) HOWLAND DAVIS, *Treasurer.*

The foregoing statement of Howland Davis, Treasurer, has been examined by us and found to be correct.

(Signed) GEORGE W. WICKERSHAM,
C. S. FAIRCHILD,
PETER MARIÉ,
Finance Committee.

Report of the Principal.

To the Board of Managers:

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1902:

Number of pupils September 30, 1901	173
Admitted during the year	30
Whole number instructed	203
Reductions	42
Number remaining	161

The daily trend of our school life, although always interesting, has been quite similar to that of former years. The work of the several departments has been prosecuted upon the established lines, with the advantage of ever-increasing experience on the part of all engaged in the work, the accumulation of which during upwards of seventy years of the history of this Institution constitutes a capital which could not be acquired either by purchase or gift. The right application of the resources of a school so well equipped ought to produce maximum results, and compared with the results of the work of previous years, since the examinations of the Regents of the University of the State of New York and of the American College of Musicians were established, our efforts during the past year have been successful.

One fact, however, should be noted, namely, that the heterogeneous character of the membership of our school tends to lower the standard of efficiency, and is, in fact, an insuperable bar to the best attainable results. This condition is found

not only here, but in every school for the blind throughout the country.

The highest efficiency and economy are no less important in educational work than in business affairs, and a stage of development in respect to experience, appliances and material resources has now been reached when the school membership should be much more homogeneous than at present, in order that educational waste may be prevented and the highest educational results be obtained. This statement of the general proposition will suffice at this time, leaving the question of solution for consideration at another time.

During the past year the Manual Training Department has been greatly strengthened by the introduction of raffia, a very pliable and strong fiber derived from the leaf of a species of palm which grows in Madagascar. Some time prior to my report for 1901 considerable progress had been made with this material, but as we were then in the early stages of the trial, a reference to the matter was deferred until its real value for our purposes should have been well settled. The results have been very gratifying. Without exception pupils show great interest in pursuing the successive steps in the prescribed course of instruction, and take great delight in the articles which they almost unconsciously find developing into reality as the lessons proceed. The articles must, of course, from an educational point of view, be regarded as by-products, while attention, memory, order, neatness, carefulness, dexterity, patience, the ideas of form, symmetry and measure, together with the ability to use the hands intelligently and skillfully toward any desired end, are the real objects in view.

At the close of our school year eighty-five pupils took the Regents examinations in fifteen subjects, and all the answer papers except one were accepted. Eight pupils took the examinations of the American College of Musicians in five subjects successfully.

During the past year considerable attention, both in England and in the United States, has been directed to the question of a single or uniform alphabet of embossed literature, which

must carry with it a system of musical notation. Within the bounds of a single nation, speaking a common language, there can be no doubt of the great importance of a single uniform system of embossed literature. As between nations speaking different languages, however, or as between two countries speaking the same language but being widely separated, as England and the United States, the importance of uniformity is often much exaggerated. It is true that in the latter case uniformity would present no disadvantages, but on the other hand, no important advantage would result. For example, the people of England and of the United States use a common Roman letterpress type, but by far the greater part of all text-books and other literature used in England is published there, while similar books and other literature used by the people of the United States are published here; and this must ever be the case, for each country has its own ideas, methods, authors and publishers. Moreover, the transportation charges would be prohibitive.

These reasons suffice to show that uniformity is not a strong factor in determining the choice of a tangible alphabetic system, even as between two countries having the same language, but which are widely separated, and whose entire practice in literary matters differs widely. The advantages that would undoubtedly accrue by the adoption of the New York Point System in England would be due to the superiority of that system over others, and not to the fact that the same system is in general use in the United States.

Within the limits of our own country, however, there can be no doubt that uniformity is very desirable, and would result in great economy both of time and money. For many reasons, however, which need not here be stated, this problem is one which cannot be finally settled either by argument or resolution, but must be worked to a conclusion through an evolutionary process on the basis of the survival of the fittest of the species—whether one, or more than one, remains to be seen.

It will be of service at this time to direct attention to some of the salient facts in the history of the New York Point System,

which clearly indicate that it is entitled to be considered as the one uniform system of punctographic embossed writing for the United States.

About the year 1864 attention was called in this school to the insufficiency of the Roman styles of embossed literature then in use, primarily because of their lack of tangible power, and, secondarily, because they did not furnish a practical basis of writing, for which reasons they failed to meet the most important requirements of educational work. An inquiry of wide scope, conducted over a period of two years, demonstrated that the deficiencies above referred to were real, and that the solution of the problem lay in the adoption of some form of punctography. The quest along these lines was diligently pursued down to 1871, the results being fully set out in the reports of this Institution from year to year. It should be borne in mind that at that time no punctographic literature was available in this country, and that publications in the Roman forms were exceedingly limited.

In 1871, at the second meeting of the Principals and Teachers of the Schools for the Blind in this country, the first having been held in New York in 1853, the subject was discussed at length from all points of view, with blackboard illustrations and all available data. At the conclusion of the discussion, the convention, which was largely attended (nineteen schools being represented), adopted a resolution declaring "that the New York Point alphabet should be taught in all institutions for the education of the blind."

(See proceedings of Indianapolis meeting, 1871, page 69.)

In 1872 the Association of American Instructors of the Blind, which had been formed at the Indianapolis meeting, met at Boston, and the essential elements of a system of musical notation complementary to the New York alphabetic system was presented in conjunction with every other known system, and fully considered. It was distinctly understood at that time that if the general features of the suggested point system of musical notation did not meet with approval, then some other alphabetic system should be adopted, inasmuch as the alphabetic

and music systems must be of one and the same general type. At the close of the discussion a resolution was adopted providing "that Mr. Wait and all others having tangible systems of musical notation for the blind be requested to perfect their systems, and report the same to the several institutions at the earliest practicable moment."

(See report of proceedings of Boston meeting, 1872, page 75.)

At the meeting of the Association held in Philadelphia in 1876, a committee was appointed to consider the subject of musical notation for the blind, "to whom all subjects relating to these things shall be referred, and upon which they shall report."

(See report of the meeting at Philadelphia, 1876, page 69.)

This committee had the matter under consideration for two years, during which time all interested parties had an opportunity to present their views. In 1878, at the meeting of the Association held at Columbus, Ohio, the committee submitted a report, choosing and indorsing the New York Point System of Musical Notation as being superior and preferable to all others.

(See report of the meeting at Columbus, 1878, page 65.)

In 1879 Congress passed an act setting apart the sum of $10,000 annually for the purpose of providing literature in embossed form through the agency of the American Printing House for the Blind, located at Louisville, Kentucky. The publications of the American Printing House down to this time had been exclusively in the Roman type, which practice continued until 1882, when the Trustees of the Printing House adopted a resolution declaring that "fifty per cent. of the money received from the endowment made by Congress shall be used for the purpose of printing books in the New York Point System."

(See report of the meeting held at Janesville, 1882, page 89.)

Down to this time no punctographic books had been printed for general use, and the point writing tablet, at that time both expensive and difficult to make, constituted the chief means of acquiring a practical knowledge of the New York Point System.

At the meeting of the Trustees of the American Printing House for the Blind held in Jacksonville, Ill., 1890, it was voted "That hereafter the publications of the American Printing House for the Blind in New York Point shall be confined to text-books, until a full course of such books shall have been provided, suited to the various grades of instruction in all ordinary branches taught in the several Institutions for the Blind."

(See report for 1890, page 97.)

The object of this resolution was to render the publications less diffusive, and to promote our educational work in the manner obviously suggested.

At a meeting of the Trustees of the American Printing House for the Blind held at Brantford, Canada, in 1892, it was voted "That the fifty per cent. of the National Subsidy Fund now expended in printing books in the Line Letter be hereafter used in printing books of general literature in the New York Point, and in duplicating books already in Line, in the same point characters."

(See appendix B, page 9, Proceeding 1892.)

Probably the largest and most representative meeting of the Instructors of the Blind ever held in the United States convened at Chautauqua in 1894. At the meeting of the Trustees of the American Printing House for the Blind, held at that time, the following preamble and resolution was presented:

WHEREAS, The three systems of embossed printing, known as the "Braille," the "New York Point," and the "Line Letter," are each established upon a firm basis in the Schools for the Blind in America; and

WHEREAS, It is the opinion of this Board that all efforts to agree upon a single system are fruitless and should be abandoned; be it therefore

RESOLVED, That the Congressional Subsidy Fund, controlled by this Board, and since its creation used by the "American Printing House for the Blind," be divided into three separate parts, to be expended in the publication of books in the three systems named, the amount to be expended for each system to be determined as follows: Each member of this Board shall be entitled to as many votes as there were pupils in the school over

which he presided during the term immediately preceding the meeting of the Board; the vote of each member to be cast for any one system, or divided and cast for two or three, as he may elect; and the ratio of all the votes cast for any one system to the grand total of votes cast shall determine the proportion of the fund that shall be expended for that system.

(See Preamble and Resolution, page 72, Report of 1894)

After consideration, the Preamble and Resolution were lost by an overwhelming vote.

(See Chautauqua proceedings, Report of 1894, page 72.)

In 1898 the Trustees of the Printing House gave to the Publication Committee discretionary power with regard to the publication of new books, and since that time all books selected by the Committee have been printed in the New York Point System. From the foregoing it is plainly clear that the New York Point System has an unquestionable right to be—a right which experience has amply justified.

From the point of view afforded by this brief reference, the progress which has been made by this system and its present standing may be intelligently considered.

In 1871 the New York Point System was submitted for consideration at the Indianapolis meeting. Although the system, coupled with the subject generally, had been discussed at length in the annual reports of this Institution, still the number of people who were familiar with the subject was very small. No books had been published in this country in that or in any other point system, and the writing tablet presented the only means of carrying the resolution into effect. The tablet, however, proved to be very efficient, as it afforded the means of learning to write as well as to read the system.

The first large contribution to embossed literature in the New York Point was made by the American Bible Society in the publication of the Gospel of St. John. Later the Psalms were printed, then the remaining three Gospels, after that the rest of the New Testament, and finally, in 1893, the entire Bible. The Bible has not been printed in any other point system.

About 1873 the Society for the Publication of Evangelical Religious Literature for the Blind was organized, and down to the present time its publications have been in both New York Point and in the Boston Line Letter. There has been a continually increasing demand for and output of the former, and a continually decreasing demand for and output of the latter. Beginning with Pilgrim's Progress, that Society has published several large volumes, including two volumes of hymns containing over 600 of the best productions known to Hymnology. Probably the work which has the widest circulation and the largest number of readers among the blind in the world is the International Sunday School Lessons, published weekly by that Society, several thousand copies of which are distributed throughout the United States.

The New York Bible and Common Prayer Book Society has published the Psalter in the New York Point.

Since 1862 the American Printing House for the Blind has been publishing books in New York Point for Reading, Spelling, Arithmetic, Grammar, Geography, Algebra, Geometry, Physics, Physiology, History, Biography, Sciences, Ancient and Modern Languages, Fiction, etc., the whole having been selected with special reference to education and to culture.

The catalogue of textual and culture works in Music published in New York Point includes the New York Point Musical Notation, a dictionary of over 6,000 musical terms, an exhaustive work on Harmony in five large volumes, Counterpoint, Composition, Acoustics, History and Esthetics, together with biographical and critical works, none of which are available in any other system.

The musical compositions that have been published in the New York Point System comprise works on Technic and music for piano, organ, voice, wind and string instruments, carefully selected from the best masters, with special reference to their educational value, and edited and published with great care.

There is also a large number of standard works in the various departments of literature. Miss Josephine B. Cobb, of Philadelphia, regularly publishes in the New York Point an excellent

monthly magazine, known as the Point Print Standard. Mr. Joseph Gockel, of Milwaukee, issues a bi-monthly magazine published in New York Point. The Maryland School for the Blind, Mr. F. D. Morrison, Principal, has prepared the plates in New York Point, and is about to issue the first complete school dictionary in embossed form ever published in the United States, and so far as I know, in the world. It comprises some eighteen volumes, gives about 40,000 words with roots, pronunciations and diacritical marks. Certainly, it is not likely that important and expensive works like this would be printed in any system not long and generally used and recognized in this country.

The Kleidograph, a machine for writing the New York Point System, and the Stereograph, a machine for embossing metal plates to be used in printing, were invented at the New York Institution for the Blind, which owns the patents covering these machines, and sells the machines without profit. The potency of the Kleidograph as a factor in educational work has been demonstrated, and an outfit of these machines must before long be recognized as essential to the highest efficiency for both class and individual work in every school for the blind. A large number of Kleidographs are already in use, and fifteen Stereographs are also now used in different parts of the United States. Six are employed at the American Printing House for the Blind, where they have entirely superseded the use of movable types.

The Society of St. Francis Xavier for the free publication of Catholic Literature for the Blind, under the direction of Father Joseph Stadelman, is using two of these machines, and turning out a large amount of excellent literature in the most approved form as to press work and binding.

The value of these machines in the manufacture of books and in the education of the blind, and the fact that the New York Point System is vastly richer in characters, more logical in arrangement, and occupies much less space than any other known system of punctography, cannot fail to determine the question of uniformity in the United States.

In closing, it affords me pleasure to express my warm appreciation of the sincere and efficient manner in which

teachers, officers and the employees of the Institution generally have discharged their duties during the past year, and to commend the pupils for their interest and industry in the pursuit of their several studies.

Respectfully submitted,

WILLIAM B. WAIT, *Principal.*

THE KLEIDOGRAPH AS A FACTOR IN THE EDUCATION OF THE BLIND.

Beyond question, the introduction of the Kleidograph marks a new period and a great advance in the education of the blind. As with the sewing machine or with the letterpress typewriter, maximum efficiency and the widest range of usefulness can only be secured through a masterful control of the mechanism and its application to all the uses to which it can possibly be applied.

To this end the following course of study for the Kleidograph is suggested for the benefit of all persons who are interested in this subject:

Exercise No. 1 relates to the first step, which is the study of the mechanical features of the Kleidograph. At the beginning it is indispensable that the teacher shall study with care the printed description, a copy of which is sent with the machine.

Exercises Nos. 2 and 3 relate to the control of the fingers in operating the keyboard. For exercises Nos. 1, 2 and 3 no paper is used, and no work should be done except as directed by the teacher.

The use of the compound keys in these exercises calls into play the constructive faculty of the learner, and requires an exercise of judgment as to the choice of fingers to be employed.

The practice of No. 3 facilitates the movement of the hand and fingers from one position to another, and cultivates the power of attention, quick decision and accuracy.

The drill under No. 4 cultivates the power of quick mental recognition of signs, with accuracy and delicacy of touch.

No. 5, in addition to the foregoing, embraces drills in spelling, with neatness, accuracy and dexterity.

No. 6 adds a new factor; for while the right hand is engaged in reading from a book, the left hand is occupied upon the keyboard, thus involving an intimate relation between sensation, perception and expression.

No. 7 introduces the use of capitals and punctuation, and correct usage is emphasized, because the mistakes of the pupil are easily discovered by himself and so become real to him, which they cannot be in letterpress writing.

Thus the Kleidograph becomes an interpreter to the pupil of the quality of his work on the letterpress typewriter, and leads him more readily to accept criticisms which he might otherwise refer to the fancy of the instructor.

No. 8 develops the power to remember long sentences and to reproduce them correctly and quickly. Persistence in this work increases the power of concentration and also enlarges the vocabulary.

No. 9 gives power to express thought clearly.

No. 10 imparts a knowledge of business, friendly, social and other correspondence forms much more clearly than can be gained through oral teaching, because it is acquired from one's own practice, reviewed by the sense of touch.

Nos. 11 and 12 stimulate the imagination, develop power of constructive thought, and incite the pupil to apt and diversified expression.

Nos. 13 and 14 furnish mental drill in the use of words and synonyms, cultivate breadth and versatility, and tend to replace mental poverty with resourcefulness and vigor of thought and expression.

A PLAN SHOWING THE REGULAR DEVELOPMENT IN KLEIDOGRAPH WORK.

1. Examination of the Kleidograph by the pupil, accompanied with a detailed description by the teacher of the names, uses and proper operation of the several parts.
2. Teach the various positions of the left hand on the keyboard and the kind of touch required in operating the keys, fixing the attention on the action of the fingers and not on the structure of any of the signs.

3. Exercises in fingering.
   (*a*) Use the same fingers in forming different letters and signs. For example, e t; a n; f u; c g; q the; h p; o s; r s; v sh; x y; etc.
   (*b*) A change of one finger. For example, b the f; a o m; c k; i t e; a s d; g u w; number sign h z; j v f; th l m; r n o; s n l; p u q; sh y; etc.
   (*c*) A change of two fingers. For example, b q; c u ph; f w gh; the u h; j sh; k g number sign; v u x; y f ou; etc.
4. Exercises for practice in recognition of characters (an aid in reading).
   (*a*) Construction of signs of the same base, but inverted in position. Beginning with No. 4, all exercises are to be read after being written. For example, e t; a n; c w; f u; v y; j sh; b q; etc. Reversed in position, d m; r l; g q; s o; b k; c the; etc.
   (*b*) Signs having different bases but similar outlines. For example, m b; d k; a f; e a; t n; n u; etc.
5. To develop skill in line spacing, replacing the carriage, etc., by using the foregoing material, copious exercises in writing words and short sentences are also introduced.
6. Copying from book.
7. The use of capitals and punctuation marks.
8. Write stories dictated by teacher.
9. Reproduction in pupil's own way of stories read by teacher.
10. Letter forms dictated.
11. Original letters.
12. Original essays.
13. Paraphrase.
14. Amplification.

MANUAL FOR TYPEWRITER KEYBOARDS.

The purchase of a typewriting machine for the use of a blind person is often the occasion of much solicitude as to how the keyboard can be learned, and the impression very generally prevails that the keys must be provided with raised letters. Lettered keys are unnecessary to the learner, whether he can see or not, and the only right way to acquire the mastery of any keyboard is to practice with unlettered keys. This is commonly known among those who can see as the "touch method," probably from the fact that one who follows this method does not depend directly upon his sight, but, rather, upon a mental picture of the keyboard represented in a diagram.

An explanation of such a diagram by one who can see, or a copy of it in New York Point Print, will enable a blind person to master the keyboard very readily. All the fingers of both hands should be used.

Beginning with the letters of most frequent occurrence, progress in acquiring the use of the alphabet, punctuation marks, numerals and other characters should be orderly and gradual. The learner should be warned not to strike a key until sure that it is the right one. From the very beginning accuracy should be the only rule. Facility depends upon practice, and is worthless without accuracy, which depends upon correct knowledge and right intention.

MANUAL FOR THE SO-CALLED UNIVERSAL KEYBOARD.

RIGHT HAND.

First finger (thumb), spacer.
Second finger, y u h j b n m 7 8 9
Third finger, i — k
Fourth finger, o l ,
Fifth finger, p ;

LEFT HAND.

First finger (thumb), spacer
Second finger, r t f g c v 4 5 6
Third finger, e d x 2 3
Fourth finger, w s z
Fifth finger, q a capital or case key.

MANUAL FOR THE SCIENTIFIC KEYBOARD.

RIGHT HAND.

There are three positions:
The first has the second finger on n
The second has the second finger on c
The third has the second finger on v
The second finger operates e u l c b v
The third, fourth and fifth fingers operate the keys under them respectively.

LEFT HAND.

There are three positions of the left hand, as follows:
The first has the second finger on a
The second has the second finger on f
The third has the second finger on k
The second finger operates a t f u k g
The third, fourth and fifth fingers operate the keys under them respectively.

ORDER OF FINGERS.

First is the thumb.
Second is the index.
Third is the middle, etc.

DAILY PROGRAM.

A.M.—8 to 8.10.

Chapel Exercises.

8.10 to 9.

Geometry.	Piano.
Arithmetic.	Point-print music writing.
Advanced English.	Organ.
Geography.	Piano tuning.
Reading.	Manual training.
Kindergarten.	

9 to 9.30.

Arithmetic.	Organ.
Physiology and hygiene.	Piano.
Kleidograph.	Acoustics.
Nature study.	Piano tuning.
Geography.	Manual training.
Spelling.	Kindergarten.
Point writing.	

9.30 to 10.

Recess.

10 to 10.30.

Arithmetic.	Piano.
United States history.	Organ.
Geography.	Piano tuning.
Kindergarten.	Harmony.
Manual training.	Music form.

10.30 to 11.40.

Arithmetic.	Piano.
Physics.	Piano tuning.
Elementary English.	Organ.
Language lessons.	Manual training.
Kindergarten.	Geography.

11.40 to 11.55.

Recess.

11.55 to 12.45.

Arithmetic.	Piano.
Geography.	Organ.
Calisthenics.	Piano tuning.
Kindergarten.	Harmonic notation.
Typewriting.	Manual training.

P.M.—1.45 to 2.30.

Senior singing class.	Piano.
Junior singing class.	Piano tuning.
Typewriting.	Manual training.

2.30 to 3.15.

Reading.	Piano.
Elementary English.	Organ.
Spelling.	Music history.
Typewriting.	Piano tuning.
Home science.	Manual training.

3.15 to 3.30.

Recess.

3.30 to 4.15.

American selections.	Piano.
Reading.	Piano tuning.
Spelling.	Organ.
Typewriting.	Manual training.
Home science.	Kindergarten.

4.15 to 5.

Spelling.	Organ.
Typewriting.	Piano.
Home science.	Manual training.
Kindergarten.	Piano tuning.

Except from 6 to 6.30, the time from 5 to 8.30 is divided into half hours, and occupied in reading, general study and the practice of music.

REGENTS REQUIREMENTS.

From the Syllabus of the University of the State of New York.

Preliminary and Academic Examinations.

Below is a complete table grouped according to cognate relations of all subjects in which regular examinations are held to meet the varying needs, dependent on locality, constituencies and special courses, of the secondary schools of the State. The appearance of so many subjects on this list should not be made an excuse for overcrowding the curriculum. Principals should not form classes in advanced subjects with immature pupils, nor should they confuse with the secondary school course subjects in which examinations are held or instruction is given for advanced or special students or for those pursuing extension courses.

PRELIMINARY STUDIES.

Reading.
Writing.
Spelling.
Elementary English.
Arithmetic.
Geography.

ACADEMIC STUDIES.

The table assumes that each student takes three studies each day for five days each week. The term "count" represents ten weeks' work in one of these studies. The figure prefixed to each subject shows how many counts are allowed that subject.

Those who pass successfully in both parts of any of the following four parallel courses will receive half credit for the second part:

1 2d-year Latin *or* Cæsar.
2 3d-year Latin *or* Virgil's Æneid.
3 2d-year Greek *or* Anabasis.
4 3d-year Greek *or* Homer's Iliad and twenty weeks of equal grade.

Those who pass successfully in both of the following courses will receive full credit:

1 2d-year English *and* American selections.
2 3d-year English *and* English selections.
3 English reading *and* history of literature.

GROUP 1.

LANGUAGE AND LITERATURE—ENGLISH (*a*).

4 English, 1st year, or
  2 Advanced English and
  2 English composition.
4 English, 2d year, or
  2 Rhetoric and
  2 American selections.
4 English, 3d year, or
  2 Advanced English composition and
  2 English selections.
4 English reading, or
  4 History of literature.
2 Business English (*d*).

MODERN FOREIGN.

4 German, 1st year.
4 German, 2d year.
4 German, 3d year.
4 French, 1st year.
4 French, 2d year.
4 French, 3d year.
4 Spanish, 1st year.
4 Spanish, 2d year.
4 Spanish, 3d year.

ANCIENT.

4 Latin, 1st year (*b*).
4 Latin, 2d year (*c*).
4 Cæsar's Commentaries.
4 Latin, 3d year (*c*).
2 Sallust's Catiline.
3 Cicero's Orations.
4 Virgil's Æneid.
1 Virgil's Eclogues.
1 Latin composition.
4 Greek, 1st year (*b*).
4 Greek, 2d year (*c*).
4 Xenophon's Anabasis.
2 Homer's Iliad.
4 Greek, 3d year (*c*).
1 Greek composition.

GROUP 2.

MATHEMATICS.

2 Advanced arithmetic.
4 Algebra.
2 Advanced algebra.
4 Plane geometry.
2 Solid geometry.
2 Trigonometry.
2 Business arithmetic (*d*).

GROUP 3.

SCIENCE.

PHYSICAL.

2 Astronomy.
4 Physics.
4 Chemistry.

GEOLOGIC.

2 Physical geography.
2 Geology.

BIOLOGIC.

2 Botany.
2 Zoology.
2 Physiology and hygiene.

GROUP 4.

HISTORY AND SOCIAL SCIENCE.

2 Elementary U. S. history and civics.
2 Greek history.
2 Roman history.
2 Medieval history.
2 English history.
2 Advanced U. S. history.
2 Civics.
2 Economics.
2 Commercial geography (*d*).
2 Commercial law (*d*).
1 History of commerce (*d*).

GROUP 5.

OTHER STUDIES.

2 Stenography, 50 words per minute.
2 Stenography, 100 words per minute.
2 1st-year home science (*e*).
2 2d-year home science (*e*).
2 1st-year shopwork (*e*).
2 2d-year shopwork (*e*).
2 Bookkeeping.
2 Advanced bookkeeping (*d*).
2 Business practice, etc. (*d*).
1 Business writing (*d*).
2 Typewriting (*d*).

FORM-STUDY AND DRAWING.

2 Drawing.
2 Advanced drawing.

SUMMARY.

Subjects.	*Branches.*	*Counts.*
English	12	34
German	3	12
French	3	12
Spanish	3	12
Latin	9	26
Greek	6	19
Mathematics	7	18
Science	8	20
History, etc	11	21
Other studies	12	25
Total	74	199

(*a*) No extra counts will be given to those who pass both in English, first year and advanced English and English composition; English, second year and rhetoric; English, third year and advanced English composition.

(*b*) In first-year Latin and Greek, candidates may take the separate examination or defer it and receive eight counts each for passing Cæsar and Anabasis examinations, which include the work of the first year. The separate examination is provided for those who may not study Latin or Greek after the first year, and for those who prefer to secure the four credits for first year's work and to take a separate examination in Cæsar or Anabasis rather than have eight counts dependent on a single trial.

(*c*) Latin, second year, is offered as a substitute for Cæsar, and Greek, second year, as a substitute for Anabasis; Latin, third year, and Greek, third year, are essentially sight translations.

(*d*) The special subjects for state business credentials may be credited toward academic credentials; advanced bookkeeping, commercial law, business English, business arithmetic, business practice and office methods, commercial geography and history of commerce, typewriting and business writing.

(*e*) For the present no formal written examinations will be given in home science and shopwork, but two counts will be allowed for the successful completion of each year's work on the certificate of the principal and the approval of the Regents inspector.

NOTES.

ORDER OF STUDIES.—There is no restriction in the order in which studies may be taken.

TIME LIMIT.—There is no limit of time, but all credentials issued by the University are good till canceled for cause.

SEVENTY-FIVE PER CENT. of correct answers is required in all subjects.

ANSWER PAPERS will be reviewed in the Regents office, and all papers below standard will be returned to the candidates. For those accepted, pass cards will be issued.

CANDIDATES not attending schools in which Regents examinations are held should send notice at least ten days in advance, stating at what time and in what studies they wish to be examined, that required desk room may be provided at the most convenient place.

Candidates who fail to send this advance notice can be admitted only so far as there are unoccupied seats.

PROFESSIONAL CERTIFICATES WITHOUT EXAMINATIONS.—Candidates having credentials which can be accepted in place of examinations should send them to the high-school department.

SAMPLE PAPERS.—The academic papers and the professional papers for each year are bound in separate volumes, either of which is mailed in paper covers for twenty-five cents, or board for fifty cents. Unbound sample papers may be had for one cent each.

UNIVERSITY CREDENTIALS.

1. PASS CARD.—Any study.

2. PRELIMINARY (PREACADEMIC) CERTIFICATE.—Reading, writing, spelling, elementary English, arithmetic, geography.

3. ACADEMIC CERTIFICATES.—All preliminaries and the subjects specified for the first-year certificate; all preliminaries and any 24, 36, 48, 60, etc., counts, if one-sixth of these counts are in English.*

The number of counts that each subject represents is given in the table of groups. For 24 counts a two-year certificate will be issued, and for 36, 48, etc., counts a three, four, etc., year certificate will be issued. A new certificate will be given when 12 additional counts, which represent a full year's work, are earned.

First-year Certificate.—No certificate is issued for 12 counts unless it includes the preliminaries and first-year English * (or English composition and 2 other English counts).

ACADEMIC DIPLOMA.—All preliminaries and any 48 counts, if not less than 8 are in English,* and not less than 6 each from the second, third and fourth groups.

Classical Academic Diploma.—This credential will be issued on request to such students as meet the requirements for an academic diploma and have credit for the required classical studies. The required classical studies are as follows: First-year Latin, Cæsar or second-year Latin, Cicero, Virgil, Latin composition, first-year Greek, Xenophon or second-year Greek, *Iliad*, Greek composition, Greek history, Roman history.

Advanced Diplomas.—This single diploma provides for all academic courses longer than the regular 48-count course covered by the academic diploma above. It is issued only to those who have earned the regular 48-count diploma and 12, 24 or 36, etc. counts in addition. On its face are specified the total counts, its name being determined by the highest multiple of 12.

HONORS.—When three-fourths of all the counts for any academic certificate or diploma are won by at least 90 per cent. or more, the credential will be recorded and marked as having been earned "with honor," and the annual report will show how many honor credentials have been issued to each school, with names of recipients.

INDORSEMENTS.—Holders of diplomas may have studies passed later recorded on the back, or, by special request, on the face; but such indorsements will not be made on certificates.

DUPLICATE CREDENTIALS.—These will be issued to replace lost or soiled originals on receipt of twenty-five cents each for the extra labor of looking up and verifying records.

* Any foreign language may be substituted for English, but the papers of all students who claim this privilege will be revised carefully for English.

INSTRUCTIONS TO CANDIDATES.

To be read aloud to all candidates by the principal or the deputy in charge at the beginning of each session.

1. No candidate shall communicate in any way or bring to the examination books or helps of any kind or question any examiner.

2. At the close of the examination in each subject each candidate must affix to his answer paper, in the line following the last answer, the following declaration, subscribe his name and then deliver his answer paper to the examiner:

"I now, at the close of the examination in (name subject), declare that prior to this examination I had no knowledge of what questions were to be proposed, and have neither given nor received explanations or other aid in answering any of them."

Every set of answers lacking this declaration, however satisfactory in other respects, will be rejected.*

3. Any candidate detected in trying to give or obtain aid will be instantly dismissed from the room and his papers for the entire week will be canceled.

4. Any candidate who, with fraudulent intent, endeavors to obtain any credential of the University shall be debarred from entering any Regents examination till admitted by special permission from the University on written application to the secretary. The University reserves the right to revoke any of its credentials obtained by disregard or violation of any of its rules. Ignorance of these rules will not be accepted as an excuse.

5. No candidate shall enter the examination more than half an hour late, and no candidate shall leave the room within half an hour after the distribution of question papers.

6. Heed strictly all directions on the question papers and read the questions very carefully. Do not give information that is not asked for. Write in ink on both sides of the paper. Give special attention to general order, legibility and neatness. Use only paper distributed by the examiners.

7. Write answers in the order of the questions. Do not copy the questions, but write the number of each question in the left margin before the answer. Leave a line blank after the answer to each question.

8. Papers should not be folded. At the top of each sheet or half sheet should be written on two separate lines: 1, subject; 2, date; 3, place; 4, name, *e. g.*:

Arithmetic.....Albany High School.
June 15, 1905.....James Burns.

* Schools preferring may have printed copies of the prescribed declaration conspicuously posted in the examination rooms requiring students to subscribe to it by writing merely the formula, "I do so declare," followed by their signatures.

OUTLINE OF MUSIC STUDIES.

From the Syllabus of the American College of Musicians.

NOTATION.

The staff; meter; rhythm; F, G, and C clefs; signature of time and key; dynamics; tempo; form. The study should be objective throughout, the essential nature and relation of things being first considered and then the signs therefor. The study should be accompanied from the first with daily exercises in writing, in rendering by voice or instrument, and in interpreting or reading by ear. This will give facility in the use of notation, accuracy in performance, and will render the contents of the staff intelligible to the ear. The cultivation of discriminating aural perception is much neglected, and yet the contents of a musical expression should be as intelligible to the ear when rendered into sound as are the contents of a picture to the eye.

GENERAL MUSIC HISTORY.

First Year.—Origin and nature of primitive music, vocal and instrumental; music among the Hebrews and other ancient nations; development by the Greeks; origin of the organ.

2. Music from the beginning of the Christian era through the first ten centuries; influence of the church; the Ambrosian and Gregorian modes; notation; origin of polyphony.

3. Music from about 1000 A.D. to 1400 A.D.; development of notation and polyphony; church and secular music; counterpoint; influence of the Crusades; the Troubadours and Minnesingers; the Folk Song; the organ.

4. Music, 1400 to about 1600; the advance of counterpoint; the Netherlandic epoch; progress and influence of secular and church music; culmination of counterpoint; rise of opera and oratorio; progress of instrumental music; improvement of the organ.

5. Music, 1600 to 1700, in Germany, Italy, France, England and other countries; development of the opera and oratorio; introduction of the harpsichord and clavichord; the progress of instrumental music; the violin group; wood and brass instruments and the organ; the orchestra.

6. Music, 1700 to the present; Italian, French and German opera; oratorio, cantata and passion music; instrumental music; the song; development of musical forms; the pianoforte; development of the modern tonal style; derivation of standard pitch.

MUSIC HISTORY.

Second Year.—In connection with the general outlines, the development of music in the following special lines should be studied: Ancient and modern tonality; standards of pitch; origin and improvement of instruments; art forms; systems of tuning; national characteristics; Italian, French and German opera; church and organ music; biography.

HARMONY.

First Year.—A thorough working knowledge of the formation, names and classification of intervals, scales, keys, chords; figured bass; structure of forbidden progressions. The student should be prepared to recognize these elements at sight and by ear, and to form them with facility upon keyboard and staff.

Rules of part-writing; concords and their inversions in all keys; auxiliary and passing notes; cadences; the phrase and period; modulation by means of triads only; dictated and original exercises to be written and played; reading by ear.

Second Year.—Discords and their inversions; modulation; dictated and original exercises, with figured bass, to be written and played; harmonizing melodies; reading by ear.

Third Year.—Altered and ambiguous chords; dictated and original exercises in figured bass; modulation; harmonizing melodies with modulations; reading by ear; exercises to be written and played.

Fourth Year.—Organ point; suspension; anticipation; passing notes; melodic embellishments; harmonic embellishments; harmonizing melodies and unfigured basses; figuration; reading by ear; exercises to be written and played.

Fifth Year.—Advanced.

COUNTERPOINT.

First Year.—Two parts: one, two, three, four, six and eight notes against one; syncopation; florid counterpoint; dictated and original exercises, to be written and played daily throughout the course; reading by ear.

Second Year.—Three parts: all classes, as in first year. Four parts: all classes, as in first year.

Third Year.—Counterpoint in five or more parts; imitation; canon. In addition to the study of examples, the student must prepare original exercises throughout the course. Fugue: the subject; real and tonal answers; countersubject; episode; reply; modulation; stretto; pedal point; analysis and classification of examples; original work; reading by ear.

Fourth Year.—Double, triple and quadruple, with advanced study of subjects, as in third year.

TERMINOLOGY.

In the various departments of music a large number of terms of special significance and derived from many sources are employed, and with which the student of music should be acquainted. The study is designed to bring out the technical and exact meaning of such terms, together with their derivation, orthography and correct pronunciation. The study should include a critical examination of terms used in melody, rhythm, dynamics, meter, harmony, counterpoint, and, in short, in every branch of music. The following are examples: Define key, scale, mutation stop, triad, adagio, stretto, exposition, the inverted turn, etc.

MUSIC FORM.

First Year.—Meter; rhythm; section; phrase; period; small and large primary forms; licenses of construction; development of motives; composite primary form: theme and variations, etude, dance forms, march, idealized dance forms, special forms, reading and analysis throughout the course, with original work.

SECOND YEAR.—The Rondo: first, second, third and mutational forms; vocal forms; first and third parts of sonatina form in major and minor; omissions; second part of sonatina form.

THIRD YEAR.—The Sonata: principal subject; secondary subject; closing group; coda; connecting link; third part; modulations; modifications; developments; theoretic work; finale; higher rondo forms; the fourth and fifth forms; the slow movement; the composite large sonata; other applications of the instrumental forms; canon and fugue; reading and analysis throughout the course, with original work.

ESTHETICS.

The relation and functions of talent, emotion, intelligence and technic to expression; mechanical devices and processes; accents, their uses and classifications; nature of meter and rhythm; grammatical accent; esthetic value of regular, displaced and syncopic accent; phrasing; characteristic accents; national and individual; melodic accents; thematic accent by transformations; quantitative accent; harmonic accent; utility of dissonances; the slur; auxiliary, neighboring and passing notes; suspension, anticipation and organ point. Dynamics as applied to melody; melody with and without accompaniment; simple and elaborate accompaniment; relative importance of interwoven melodies; dynamic effect of fundamental basses; dynamics in accompaniment; the crescendo and diminuendo; sudden dynamic changes; tempo; accelerando and ritardando; sudden changes of tempo; touch and tone color; use of the pedals; value of unity and diversity.

The study should be accompanied by ample illustrations, with examination of many examples and reading by ear. Special effort should be made to cultivate the critical in connection with the executive faculties.

ACOUSTICS.

This study should embrace the phenomena and laws relating to the production and properties of sound waves and tones, transmission, pitch, quality, velocity, reflection, refraction, vibration of strings and pipes, resonance and interference, beats and beat tones, musical intervals, temperament.

ORCHESTRATION.

Instruments played with a bow; instruments played with the hand; stringed instruments with keys; reed instruments; wind instruments without reeds; wind instruments with keyboards; brass instruments with mouthpieces; wood instruments with mouthpieces; instruments of percussion; miscellaneous instruments.

ORGAN, VOICE AND VIOLIN.

The Technical course in each of these branches will be published separately.

LIST OF PUBLICATIONS IN THE NEW YORK POINT PRINT.

These publications are obtained at the American Printing House for the Blind, Louisville, Ky.

MUSIC CULTURE.

	PRICE.
Chopin and other Musical Essays, H. T. Fink	$3.00
Composition, Dr. J. Stainer	2.25
Counterpoint, Dr. J. F. Bridge	.75
Explanatory Introduction to the Riemann edition of the Beethoven Sonatas	.10
Guitar Method, Carcassi, parts 1 and 2	3.00
How to Teach Bands, F. J. Keller	.50
Key to Wait's Musical Notation, revised	.25
Lessons in Musical History, J. C. Filmore	2.00
Manual of Musical History, Ritter	.50
Materials Used in Musical Composition, Percy Goetschius, complete in 5 volumes, vol. 1, $2.50; vol. 2, $2.00; vol. 3, $2.00; vol. 4, $2.00; vol. 5, $1.25	9.75
Music and Culture, K. Merz	2.00
Music and Morals (selections), Rev. H. R. Haweis	1.50
Music Talks with Children, Thomas Tapper	2.50
Music as a Representative Art, G. L. Raymond	1.50
Music in Its Relations to the Intellect and the Emotions	.60
Musical History, G. A. MacFarren	2.50
National Music of the World, Chorley	3.00
Normal Course of Piano Technic, W. B. Wait	2.00
Notes on Tuning, J. A. Simpson	.25
Organ Method, Dr. J. Stainer, 2 volumes	2.00
Panofka's Vocal Lessons, 2 volumes	.40
Pronouncing Dictionary of Musical Terms, edited by B. B. Huntoon, 2 volumes	5.00
Rhythm and Harmony in Poetry and Music, G. L. Raymond, 2 volumes	5.00
Sound and Its Phenomena, Brewer	3.50
Stories About Musicians, Mrs. Ellet, 3 volumes	9.00
The Elements of Harmonic Notation, W. B. Wait	1.00
The Elements of the Beautiful in Music, Stainer	1.00
The Great German Composers, J. Stieler, 2 volumes	5.00
Theory of Music, L. C. Elson	3.00
The Standard Operas, G. P. Upton, 2 volumes	6.00
The Students' Helmholtz, Broadhouse, 2 volumes	7.00
The Wagner Story Book, Henry Frost	3.50
Touch and Technic, Dr. William Mason, Vol. 1	.75
Tuners' Guide; Tuning the Pianoforte, W. Geib	2.00
Violin Method, Louis Schubert, first part	2.00
Wait's System of New York Point Musical Notation, revised	1.00
Wait's System of New York Point Musical Notation, duplicate in line and point	2.00
Wait's System of New York Point Musical Notation, in line	1.00

PIANO STUDIES.

Primary and Progressive Studies.

L. Köhler, Op. 190; easy and instructive pieces $0.50
C. Czerney, Op. 261; 101 preparatory lessons 2.00

Scale Studies—Book 1.

Al. Schmidt, Op. 16, Nos. 3, 4.
Berens, Op. 61, No. 1.
Bertini, Op. 29, No. 23.
Döring, Op. 8, Nos. 9, 10.
Duvernoy, Op. 176, Nos. 1, 13, 14.
Köhler, Op. 115, Nos. 1, 2.
Le Couppey, Op. 26, Nos. 1, 2.
Lemoine, Op. 37, No. 24.

Arpeggio Studies—Book 1.

Czerny, Op. 599, Nos. 84, 87, 90, 94, 100.
Czerny, Op. 636, No. 7.
Duvernoy, Op. 120, Nos. 4, 7, 8.
Köhler, Op. 115, Nos. 9, 10.

Triplet Studies—Book 1.

Bertini, Op. 100, No. 7.
Heller, Op. 45, Nos. 23, 24.
Köhler, Op. 167, Nos. 1, 2, 6, 8.
Köhler, Op. 175, No. 8.
Krause, Op. 2, No. 2.
Lemoine, Op. 37, Nos. 8, 16.

Legato Studies—Book 1.

Bertini, Op. 100, No. 12.
Döring, Op. 8, No. 11.
Köhler, Op. 151, Nos. 7, 8, 9, 10.
Köhler, Op. 175, Nos. 1, 3, 6.
Spindler, Op. 58, No. 1.

Velocity Studies—Book 1.

Berens, Op. 3, No. 6.
Czerny, Op. 636, Nos. 20, 21.
Czerny, Études de la Velocité, No. 11.
Döring, Op. 8, No. 8.
Heller, Op. 72, No. 5.
Le Couppey, Op. 26, No. 12.
Mendelssohn, Op. 72, No. 5.

Trill Studies—Book 1.

A. Krause, Op. 2, Nos. 1, 3.
Köhler, Op. 151, Nos. 1, 2.
L. Röhr, Op. 24, Nos. 1, 2, 3, 4, 5.

The above six sets, stitched in parts, complete $1.50
The above six sets bound in one volume 2.50

PIANO PIECES.

Bach, J. S.	Prelude, No. II, from the Well-tempered Clavier, Tausig selected*			$0.05
Bach, J. S.	Fugue, No. II, from the Well-tempered Clavier, Tausig selected*			.05
Bach, J. S.	Prelude, No. III, from the Well-tempered Clavier, Tausig selected*			.15
Bach, J. S.	Fugue, No. III, from the Well-tempered Clavier, Tausig selected*			.05
Bach, J. S.	Prelude, No. IV, from the Well-tempered Clavier, Tausig selected*			.10
Bach, J. S.	Fugue, No. IV, from the Well-tempered Clavier, Tausig selected*			.15
Bach, J. S.	Prelude, No. VII, from the Well-tempered Clavier, Tausig selected*			.05
Bach, J. S.	Fugue, No. VII, from the Well-tempered Clavier, Tausig selected*			.05
Bach, J. S.	Twelve Preludes*			.75
Bach, J. S.	Fifteen Two-voiced Inventions*			1.00
Bach, J. S.	Allemande, Courante, Gavotte and Bourrée, from the G major suite, Kullak edition,* each			.10
Bach, J. S.	Gigue, from the G major suite, Kullak edition*			.20
Bach, J. S.	Prelude in C, No. 32, from Pianists' First and Second Year			
Bach, J. S.	Fugue from the Toccata in E minor, Kullak edition*			.15
Bach, J. S.	Preambulum, Kullak edition*			.05
Bach, J. S.	Bourrée in B minor, from Violin Sonata No. 2			.05
Bach, J. S.	Bourrée in G major, from Violoncello Sonata No. 4			.05
Bach, J. S.	Album of twenty-one selected pieces, Peter's edition			1.00
Bach-Mason	Gavotte in D major, from the sixth sonata for Violoncello			.15
Baumfelder, F.	"Kinderscenen"	Op. 270	Nos. 1 to 8	.50
Beethoven, L.	Seven Bagatelles	33		.60
Beethoven, L.	Sonatina	49	No. 1	.50
Beethoven, L.	Sonatina	49	2	.40
Beethoven, L.	Sonata Pathetique, Riemann edition	Op. 13		.85
Beethoven, L.	Sonata in A flat, Steingraeber edition	26		.75
Beethoven, L.	Minuet in C, No. 43, from Pianists' First and Second Year			
Beethoven, L.	Sonatina, No. 1 in G. No. 19, from Pianists' First and Second Year			
Beethoven, L.	Album Leaf, "Für Elise"			
Behr, F.	Child's Song, In the Month of May, Child's Play, Shepherd's Song, Op. 575, Nos. 1, 2, 3 and 6. Nos. 1, 2, 3 and 4, from Pianists' First and Second Year			
Biedermann, A. J.	Spring Flowers. No. 5, from Pianists' First and Second Year			

* Prescribed for Associateship Examinations of the American College of Musicians.

Biedermann, A. J.	The Old Man in Leather	Op. 91	No. 2	
	No. 7, from Pianists' First and Second Year			
Blakeslee	Crystal Fountain Waltz			$0.05
Blakeslee	May Party Dance			.10
Bohm, Carl	With Song and Mirth			.15
Burgmüller, F	Twenty-five progressive pieces	Op. 100		1.00
Chaminade, C	Scarf Dance, Air de Ballet			.05
Chopin, F	Polonaise	Op. 40	No. 1	.10
Chopin, F	Waltz*	64	1	.10
Chopin, F	Waltz*	34	1	.30
Chopin, F	Waltz*	34	3	.10
Chopin, F	Nocturne, No. 11*	37	1	.10
Chopin, F	Nocturne, No. 12*	37	2	.30
Chopin, F	Nocturne*	9	2	.05
Chopin, F	Mazurka*	7	3	.10
Chopin, F	Mazurka*	50	1	.05
Chopin, F	Étude*	10	5	.10
Chopin, F	Prelude*	28	15	.10
Chopin, F	Impromptu	29	1	.15
Chopin, F	Ballade, No. 2	38		.20
Chopin-Liszt	Polish Song	74	No. 2	.25
Clementi, M	Sonatinas, edited by Cotta	36	1,2,3,4,5&6	.75
Cramer, J. B	Studies		Nos. 1, 7 and 8	.25
Due, F	Bric-a-Brac, Album Musicale			1.00
Ehmant, A	36 Melodic and Rythmical Studies, 4 books			1.00
Gade, Niels W	Christmas Pieces	Op. 36	Nos. 1,2,3,4,5&6	.50
Gaide, P	Dance of the Gnomes			.10
Geibel, A	Gavotte Allemande			.10
Giese, T	Six melodious pieces	Op. 293		.50
Goerdeler, R	Electric Flash Galop			.10
Goldner, W	Gavotte Mignonne			.10
Grieg, E	Anitra's Dance			.15
Grieg, E	To Spring	Op. 43	No. 6	.10
Gurlitt, C	35 Études Facile	130		1.00
Gurlitt, C	"Aus der Kinderwelt"	74	Nos. 1 to 20	1.00
Gurlitt, C	The Festive Dance	140	No. 7	
	No. 14, from Pianists' First and Second Year			
Hack, O	The Tin Soldier	Op. 230	No. 2	
	No. 6, from Pianists' First and Second Year			
Hack, O	On the Sea	Op. 230	No. 5	
	No. 9, from Pianists' First and Second Year			
Handel, G. F	Six Fugues			1.00
Handel, G. F	Harmonious Blacksmith, theme with variations			.30
Haydn, J	Andantino un poce Allegretto. No. 22, from Pianists' First and Second Year			
Heins, C	Dance of Sylphs			.05
Heller, S	Tarantelle	Op. 85	No. 2	.20
Heller, S	Curious Story			.10

* Prescribed for Associateship Examinations of the American College of Musicians.

Hiller, F.	Rhythmical Studies*	Op. 56	Nos. 1 to 13	$0.75
Hiller, F.	Serenade	117	No. 13	
	No. 37, from Pianists' First and Second Year			
Hiller, P.	Butterfly Chase	Op. 61	No. 10	
	No. 34, from Pianists' First and Second Year			
Hiller, P.	Farewell, Dear Home	Op. 61	No. 11	
	No 36, from Pianists' First and Second Year			
Hoffman, C.	Romance, "On the Heights"			.05
Holst, E	Marche Triomphale (duet)			.15
Holst, E	Revel of the Witches (duet)			.15
Hummel, J. N.	Scherzo, No. 47, from Pianists' First and Second Year			
Jadassohn, A	Children's Dance	Op. 17	No. 3	.10
Jensen, A	Morning Greeting			.05
Karganoff, G	Grandfather's Dance	Op. 25	No. 4	
	No. 29, from Pianists' First and Second Year			
Ketterer, E	Saltarelle	Op. 266		.15
Köhler, L	Going to Church	Op. 243		
	No. 24, from Pianists' First and Second Year			
Kontski, A. de	Polonaise	Op. 271		.30
Kuhlau, F. E.	Sonatina	20	No. 1	.30
Kullak, T	Scenes from Childhood	81	12 numbers	.50
Lange, G	Harvest-tide	243	No. 4	
	No. 11, from Pianists' First and Second Year			
Lassen, E. A.	Resolution			.05
Lichner, H.	Twelve characteristic pieces			.75
Lichner, H.	A Short Story. No. 13, from Pianists' First and Second Year			
Liebling, E.	Spring Song	Op. 33		.10
Liszt	"Liebestraume," No. 2			.15
Loeschhorn A	"Aus der Kinderwelt"	Op. 96	12 numbers	.75
Loeschhorn A	In the Twilight	138	No. 7	
	No. 21, from Pianists' First and Second Year			
Löw, J.	Cavatina. No. 39, from Pianists' First and Second Year.			
Lysberg, C. B	La Baladine	Op. 51		.25
Marks, A. B.	Petite Valse de Ballet	27		.05
Martin	La Ballerina			.05
Meister W	Forget Me Not. No. 16, from Pianists' First and Second Year			
Mendelssohn, F.	Wandering. No. 38, from Pianists' First and Second Year			
Mendelssohn, F.	Six Christmas pieces	Op. 72		.60
Mendelssohn, F.	"Songs Without Words," 49 numbers complete; Nos. 1 *, 3 *, 20 *, 39 *			2.50
Merkel, G.	Tarantelle	Op. 92		.15
Merkel, G.	Hunting Scene	65		.10
Mills, S. B.	Gavotte	31		.15
Mozart, W. A.	Sonata in F, No. 6 *			.50
Mozart, W. A.	Sonatina in C. No. 25, from Pianists' First and Second Year			
Mozart, W. A.	Rondo in C. No. 26, from Pianists' First and Second Year			

* Prescribed for Associateship Examinations of the American College of Musicians.

Moszkowski, M.	Serenata			$0.10
Nevin, E.	Narcissus	Op. 13	No. 4	.10
Oesterle, L.	Pianists' First and Second Year, a collection of 47 pieces by various authors, carefully graded and fingered by Oesterle			
Poldini, E	General Boom Boom. No. 20, from Pianists' First and Second Year			
Ravina, H	Étude de Style	Op. 14	No. 1	.10
Ravina, H	Flattery	86		
	No. 45, from Pianists' First and Second Year			
Reinecke, C.	At Sunset	Op. 107	No. 14	
	No. 8, from Pianists' First and Second Year			
Reinhold, H	Fairy Tale	Op. 39	No. 2	
	No. 46, from Pianists' First and Second Year			
Reinhold, H	Hungarian Dance	Op. 39	No. 9	
	No. 44, from Pianists' First and Second Year			
Rhode, E.	Marionettes. No. 17, from Pianists' First and Second Year			
Rummel, J.	Tyrolienne. No. 10, from Pianists' First and Second Year			
Rummel, J.	Rondino Galop. No. 12, from Pianists' First and Second Year			
Rummel, J.	Les Allegresses Enfantine, six easy pieces			.40
Sapellnikoff, W.	Gavotte	Op. 4		.10
Sapellnikoff, W.	Petite Mazurka	Op. 2		.10
Sawyer, J. J	Esmerelda			.05
Schmoll, A.	Polonaise	Op. 50	No. 23	
	No. 33, from Pianists' First and Second Year			
Schmoll, A.	Cymbals and Castanettes. No. 41, from Pianists' First and Second Year			
Schubert, F. S.	Impromptu	Op. 142	No. 3	.50
Schubert-Schultz	Minuet, D major			.05
Scharwenka, X	Polish Dance	Op. 3		.10
Schuett, E	Étude Mignonne			.10
Schuett, E	Gavotte Humoresque	Op. 17		.15
Schumann, R.	Album for the Young. (Steingraeber edition)	Op. 68		.50
Schumann, R.	"Bird as a Prophet"	Op. 82	No. 7	.10
Schumann, R.	Novelette, No. 1	21		.25
Schumann, R.	Romance in F sharp *	28	No. 2	.10
Schumann, R.	"Warum?" *	12	3	.10
Schumann, G.	Tarantelle	11		.30
Sousa, J. P.	Liberty Bell March			.10
Spindler, F.	12 songs without words	Op. 44		.50
Spindler, F.	"Drawing-room Flower"	17		.15
Spindler, F.	Trumpeter's Serenade. No. 27, from Pianists' First and Second Year			
Steenfeldt, P. A. D.	The Prayer of the King's Daughter. No. 40, from Pianists' First and Second Year			

* Prescribed for Associateship Examinations of the American College of Musicians.

Suppé F.	Marche du Diable (duet)	$0.10
Thomé, F.	Melodie. No. 15, from Pianists' First and Second Year	
Thomé, F.	Remembrance. No. 23, from Pianists' First and Second Year	
Tschaikowsky, P.	German Song. No. 30, from Pianists' First and Second Year	
Tschaikowsky, P.	Dolly's Funeral Op. 39 No. 31, from Pianists' First and Second Year	
Tschaikowsky, P.	Song without words, in F Op. 2 No. 2	.10
Von Wilm, N.	Gavotte 81 10 No. 42, from Pianists' First and Second Year	
Von Wilm, N.	Mazurka Op. 81 No. 16 No. 35, from Pianists' First and Second Year	
Westerhout, N. Van	Rondo d'Amour	.10
Wolff, B.	Children at Play Op. 44 No. 6 No. 18, from Pianists' First and Second Year	
Wolff, B.	Rondo in G Op. 50 No. 1 No. 28, from Pianists' First and Second Year	
Zitterbart	Romance	.10

Organ Music.

Bach, J. S.	Sonata in E flat, Book 1, Vol. 1*	.25
Bach, J. S.	Prelude and fugue in G minor * (Peter's edition, Book VIII, No. 5)	.10
Bach, J. S.	The "Little" G minor fugue (Peter's edition, Book IV, No. 7)	.15
Bach, J. S.	Pastorale in F	.10
Batiste, E.	Offertory Op. 23 No. 2	.10
Best, W. T.	Pastorale 38 6	.15
Chopin, F.	Marche Funèbre, from Sonata 35	.10
Eddy, H. C.	Prelude and fugue in A minor	
Gade, N. W.	Allegretto in C Op. 22 No. 2	.10
Grover, A.	Prayer in E flat	.05
Guilmant, A.	Marche Religieuse Op. 15 No. 2	.25
Guilmant, A.	Elegy in F minor 55 3	.10
Guilmant, A.	Elevation in A flat 25 2	.10
Handel, G. F.	Concerto in B flat, No. 6	.50
Hopkins, E. J.	Siciliano	.10
Jensen, A.	Bridal Song Op. 45 No. 2	.10
Lemmens, J.	Fanfare in D	.10
Lemmens, J.	Adoration	.05
Lemmens, J.	Marche Pontificale	.25
Mendelssohn, F.	Sonata in C minor Op. 65 No. 2	.50
Mendelssohn, F.	Prelude and fugue 37 2	.25
Merkel, G.	Christmas Pastorale	.30
Merkel, G.	Trio in F major Op. 39 No. 1	
Merkel, G.	Trio in F sharp 39 3	
Reinecke, C.	Vorspiel to "King Manfred"	
Rinck, J. C. H.	Postlude No. 147, from "Practical Organ School"	.10

* Prescribed for Associateship Examinations of the American College of Musicians.

Roeder, M.....Gavotte in E flat.....Op. 7.....	
Schubert, F.....Litany in E flat.....	$0.05
Saint-Saens, C..Elevation in E.....	.10
Silas, E.....Andante in C major.....	.10
Silas, E.....March in B flat	.10
Soederman, A...Swedish Wedding March.....	.10
Stainer, J .....Organ Method.....	2.00
Volckmar, W...Adagio in A flat.....Op. 256..No. 1.....	.10

Guitar Music.

Arpeggio exercises.....	$0.25	Caprice, by King.....	.05
Charming Gavotte, by Le Thiere.	.05	Guitar Method, by Carcasssi....	3.00

Hymn Tunes, Complete, $2.00.

Long Meter.

Creation,	Loving Kindness,	Rockingham,
Duke Street,	Luther,	Rothwell,
Germany,	Mendon,	Solid Rock,
Hamburg,	Migdol,	Tallis' Evening Hymn,
Harmony Grove,	Missionary Chant,	Uxbridge,
Hebron,	Old Hundred,	Ward,
Leydon,	Park Street,	Windham.

Common Meter.

Antioch,	Colchester,	Geer,	St. Ann's,
Arlington,	Clarendon,	Manoah,	Varina,
Azmon.	Coronation,	Marlow,	Woodstock,
Balerma,	Cowper,	Mear,	Warwick,
Bemerton,	Dundee,	Noel,	Woodland.
Christmas,	Downs,	St. Martyn's,	

Short Meter.

Boylston,	Gorton,	Newark,	State Street,
Carlisle,	Haydn,	Olney,	St. Thomas,
Comber,	Handel,	Olmutz,	Thornton,
Cranbrook,	Laban,	Shirland,	Withington.
Dennis,	Leighton,	Silver Street,	

L. P. M., Nashville. C. P. M., Meribah. H. M., Lenox. 6s and 4s, America. Italian Hymn, Olivet. 6s and 5s, Morning. 7s, Pleyel's Hymn, Solitude. 7s and 6s, Amsterdam, Missionary Hymn, Jerusalem the Golden, Webb. 6s and 7s, Autumn, Harwell, Faben, Sicily. 11s, Portuguese Hymn. 12s, Scotland.

LITERATURE.

Language.

Alphabet Sheets by the 100.....	$0.50
A Class-Book in Etymology.....	3.50
Beginner's Latin Book, Collar and Daniell.....	5.00
Cæsar's Commentaries (Latin).....	2.00
Composition and Rhetoric, Waddy, 2 volumes.....	7.00

English Dictionary, 3 volumes $10.50
English Grammar, Butler, 2 volumes 5.00
English Literature, Kellogg, 2 volumes 7.00
Exposition of New York Point Literary Notation, Part I ..... .30
Exposition of New York Point Literary Notation, Part II ..... .15
Exposition of New York Point Literary Notation, Part III ..... .15
Extracts from English Literature, Kellogg, 2 volumes 5.00
First Reader, Miss B ..... .15
First Reader, Cyr 1.25
Second Reader, Cyr 2.00
Third Reader, Cyr 2.50
Fourth Reader, Cyr, 2 volumes 7.00
German Lessons, Harris 3.50
German Reader, Harris, 2 volumes 6.00
German Vocabulary 3.50
Hand-Book of Punctuation, J. A. Turner ..... .75
Higher Lessons in English, Reed and Kellogg, 2 volumes 7.00
Illustrative Selections from American Literature, Painter, 2 volumes 5.00
Introduction to American Literature, Painter, 2 volumes 6.50
Latin Grammar, Allen and Greenough, 3 volumes 10.50
Latin Vocabulary, Allen, 3 volumes 6.00
Language Exercises, Metcalf and Bright 3.50
Nature Readers, Seaside and Wayside Series, No. 1 ..... .75
Nature Readers, Seaside and Wayside Series, No. 2 ..... 3.00
Nature Readers, Seaside and Wayside Series, No. 3, Part I 2.50
Nature Readers, Seaside and Wayside Series, No. 3, Part II 2.50
Nature Readers, Seaside and Wayside Series, No. 4, Part I 3.50
Nature Readers, Seaside and Wayside Series, No. 4, Part II 3.50
Notes on Cæsar's Commentaries, Greenough and Daniells 9.00
New Word Analysis, Swinton 4.00
Pieces for the Primary Class ..... .75
Point Primer, Wait ..... .15
Point Reader, No. 1 ..... .25
Point Reader, No. 2 ..... .40
Point Reader, No. 3 ..... .40
Point Reader, No. 4 ..... .40
Point Reader, No. 5 ..... .40
Point Reader, a continuation of Appleton's Readers, No. 6 ..... 3.00
Point Reader, a continuation of Appleton's Readers, No. 7 ..... 3.00
Point Reader, a continuation of Appleton's Readers, No. 8 ..... 3.50
Six Orations of Cicero, with notes, Allen and Greenough 4.00
- Against Catiline, No. 1 ..... .50
- Against Catiline, No. 2 ..... .40
- Against Catiline, No. 3 ..... .40
- Against Catiline, No. 4 ..... .40
- For Archias ..... .40
- For the Manilian Law ..... .75

Spanish Stenographic New York Point System ..... .15
Stories for Children (in graded-sized type), Mrs. Lane ..... .75

Talks with Cæsar (Latin) $1.50
The Eclogues of Virgil, Greenough's notes, in 1 volume 3.50
Separately, in pamphlets ..... .25
Virgil's Æneid, Books I, II, III, IV, V, VI, Greenough's notes, 2 volumes .. 7.50
Separate books in pamphlets 1.00
Word-Building, Reed and Kellogg 3.50
Word-Method Speller, Swinton 3.50
Words and Letters for Spelling Frames, per 100 ..... .15
Words and Their Uses, Richard Grant White 7.00
3,000-Word Speller, Westlake 1.50

Political Science.

American Politics, Johnston, 2 volumes 6.00
Constitution of the United States and Declaration of Independence ..... .75
Civil Government in the United States, Fisk, 2 volumes 7.00
Outlines of Economics, R. T. Ely, 2 volumes (Chautauquan edition) 7.00

Mental Philosophy.

A Primer of Psychology, Ladd 3.50
Mental and Social Culture, Loomis 3.50
Psychology, William James, 3 volumes 10.50

Natural Science.

Elements of Astronomy, C. A. Young, 3 volumes 10.50
Elements of Physics, Gage, 3 volumes 10.50
Elementary Geology, Tarr, 2 volumes 7.00
First Steps in Scientific Knowledge, Paul Bert—
Vol. I. Animals 1.50
Vol. II. Plants, Stones and Soils 1.50
Vol. III. Physics and Chemistry 2.50
Vol. IV. Animal and Vegetable Physiology 1.50
The same, complete in 3 volumes 6.00
New Geological Story, Dana 3.50
Popular Chemistry, Steele, 2 volumes 7.00
Science Primer of Astronomy, Lockyer 1.75
Sound and Its Phenomena, E. C. Brewer 3.50
The Student's Helmholtz, J. Broadhouse 7.00

History and Biography.

About Old Story Tellers, D. G. Mitchell 3.25
Adams and Jefferson, Webster ..... .50
Autobiography of Benjamin Franklin 3.50
Beginnings of New England, Fisk, 2 volumes 6.00
Boone and Other Pioneers 2.25
Brief History of the United States, Barnes, 3 volumes 10.50
Bunker Hill Orations, Webster ..... .75
Chapters from a World of Wonders 3.50

Cicero, and the Fall of the Roman Empire, Strachan Davidson, 2 volumes	$7.00
Clive, Macaulay	2.25
Conquest of Granada, Irving, 3 volumes	10.50
Conciliation with American Colonies, Burke	1.75
Critical Period of American History, Fisk, 2 volumes	7.00
Dutch and Quaker Colonies in America, Fisk, Vol. I	3.50
English Humorists, Thackeray, 2 volumes	4.00
Essay on Milton, Macaulay	2.00
English History, Montgomery, 3 volumes	10.50
Essay on Pilgrim's Progress, Macaulay	.60
Four Georges, Thackeray	2.75
Frederick the Great, Macaulay	2.50
Frontenac (New France), Parkman, 2 volumes	7.00
General History (Civilization), Barnes, 2 volumes	6.00
General History (Political), Barnes, 3 volumes	9.00
Heroes and Hero Worship, Carlyle, 2 volumes	6.00
Julius Cæsar, Fowler. Heroes of the Nation Series, 2 volumes	7.00
La Salle and the Discovery of the Great West, Parkman, 2 volumes	7.00
Literary Friends and Acquaintances, Howells, 2 volumes	6.25
Life of Samuel Johnson, Macaulay	1.50
Mahomet, Washington Irving, 2 volumes	6.00
Old Virginia and Her Neighbors, Fisk, 4 volumes	12.00
Outlines of History, Swinton, 3 volumes	9.00
Peter the Great, Motley	2.00
Primary History of the United States, Barnes	3.50
Representative Men, Emerson	3.50
Revolt of the Tartars, De Quincey	1.50
Selections from Bacon's Essays	.50
Selections from Plutarch's Lives, 3 volumes	10.50
Successors to Mahomet, Washington Irving, 2 volumes	7.00
Sir Roger de Coverly Papers, Addison	.60
Sir Walter Scott, Morley	3.50
Socrates, Plato	2.75
Spectator Papers, Addison	.75
Stories of Great Americans, Eggleston	1.50
Stories from Scottish History, Rolfe	3.50
The American Scholar, Emerson	.60
The American Revolution, Fisk, 4 volumes	14.00
The Conspiracy of Pontiac, Parkman, 3 volumes	10.50
The Discovery of America, Fisk, 2 volumes	7.00
The Making of an American, Jacob A. Riis	6.50
The Story of the Greeks, H. A. Guerber, 2 volumes	4.00
United States History, McMaster, 3 volumes	10.50
Warren Hastings, Macaulay	3.50
William E. Gladstone, James Bryce	.75
Young People's History of England, Miss Yonge	3.50
Young People's History of France, Miss Yonge, 2 volumes	7.00
Young People's History of Greece, Miss Yonge	3.50
Young People's History of Rome, Miss Yonge	3.50

Mathematics.

Algebra, Peck, 2 volumes	$7.00
Book of Diagrams from Wells' Plane Geometry	2.00
Captions from Wells' Plane Geometry (Demonstrations and cuts omitted)	3.50
Essentials of Algebra, Webster Wells, 2 volumes	7.00
Logarithmic Tables of Natural Sines, Cosines, Tangents and Cotangents	2.50
Logarithmic Tables of Numbers, Wells	1.50
Logarithmic Tables of Sines, Cosines, Tangents and Cotangents, Wells	4.00
Multiplication Tables by the 100	1.00
Mental Arithmetic, Colburn	2.00
Plane Geometry in full, 2 volumes, Wells	7.00
Primary Arithmetic Reader, Hall	.75
Solid Geometry, Wells	3.50
Trigonometry, Wells	3.50
Written Arithmetic, Robinson, 3 volumes	10.50

Physiology.

Physiology, Huxley, 2 volumes	7.00
Temperance Physiologies (Pathfinder Series), 3 volumes—	
Child's Health Primer	1.50
Young People's Physiology	3.00
Steele's Abridged Physiology	3.00

Geography.

Cardboard Maps, bound in 3 volumes, 18 x 19 inches	20.00
Essentials of Geography, Fisher	3.50
Geography, Werner, 2 volumes	6.50
Physical Geography, Maury, 2 volumes	7.00

Travels and Adventures.

An Adventure with a Dog and a Glacier, Muir	.30
Glimpses of Europe, No. 1, from the Companion Library	1.50
Sailing Alone Around the World, Captain John Slocum, 2 volumes	6.00
Sketches of the Orient, No. 4, from the Companion Library	1.25
Stories of American Life and Adventure, E. Eggleston	3.00
Tales of Adventure told by Adventurers, 2 volumes	7.00
Tales of Discovery told by Discoverers, 2 volumes	7.00

Novels and Prose Dramas.

Beside the Bonnie Briar Bush, Maclaren	3.50
Bob, Son of Battle, Olivant, 2 volumes	6.00
Henry Esmond, Thackeray, 3 volumes	10.50
Ivanhoe, condensed, Scott	2.25
Kenilworth, condensed, Scott	2.00
Picciola, Saintaine, 2 volumes	6.00
Richelieu, Bulwer	2.00
Selections from tales from Shakespeare, by Charles and Mary Lamb, 2 volumes	5.00

Tale of Two Cities, Dickens, 3 volumes $10.50
Tanglewood Tales, Hawthorne 3.50
The Heart of the Ancient Woods, Roberts 3.25
The House of the Seven Gables, Hawthorne, 2 volumes 7.00
The Last of the Mohicans, Cooper, 3 volumes 10.50
The Man Without a Country, E. E. Hale ..... .40
The Pilot, Cooper, 2 volumes, condensed 7.00
Undine, De La Motte Fonque 2.50
Via Crucis, F. Marion Crawford, 2 volumes 7.00
Voyage to Brobdingnag, Swift ..... .75
Voyage to Lilliput, condensed, Swift ..... .50

Poetry and Poetic Dramas.

Dante's Inferno, condensed ..... .55
Early English Ballads, J. S. Clark ..... .50
Enoch Arden; The Lotus Eaters, Tennyson ..... .60
Evangeline, Longfellow, with notes 2.00
Elegy, Gray ..... .40
Fire Worshippers, from Lalla Rookh, Moore ..... .50
Hamlet, with Rolfe's Notes 3.50
Homer's Iliad, Books 1, 6, 12, 24, Pope 2.00
Idylls of the King: Enid, Elaine and Guinevere, Tennyson 3.50
Julius Cæsar, with Rolfe's Notes 3.50
Lady of the Lake, condensed, Scott 1.75
L'Allegro, Il Penseroso, Comus, Lycidas, Hymn on the Nativity, Milton ... 2.25
Lays of Ancient Rome, Macaulay 2.00
Macbeth, with Rolfe's Notes 3.00
Marmion, Scott 2.50
Palamon and Arcite, Dryden 1.75
Paradise Lost, first four books, Milton 1.75
Select Poems 2.75
Selections from Poems by Mrs. Browning ..... .40
Selections from Poems by Robert Browning ..... .60
Selections from Burns 2.25
Selections from Holmes 3.50
Selections from Longfellow 3.50
Selections from Whittier 3.50
Selections from Schiller's Poems and Ballads 1.50
She Stoops to Conquer, Goldsmith 2.25
Snow-Bound, Whittier ..... .25
Sohrab and Rustum, Arnold ..... .50
Thanatopsis and other Poems, Bryant ..... .50
The Armada and other Poems, Macaulay ..... .60
The Ancient Mariner, Coleridge ..... .50
The Deserted Village, Goldsmith ..... .50
The Life and Death of Jason, Morris ..... .60
The Merchant of Venice, Rolfe's Notes 3.50
The Pilgrimage of Childe Harold, Byron 3.50
The Princess, Tennyson 2.00

The Prisoner of Chillon, Byron	$0.25
The Queen's Wake, Hogg	.40
The Queen's Twin and Other Stories, Sarah Orne Jewett	3.00
The Taming of the Shrew, with Rolfe's Notes	2.50
The Tempest, Shakespeare	3.00
The Vision of Sir Launfal, Lowell	.25

Children's Books.

Æsop's Fables	3.00
Aunt Martha's Corner Cupboard, M. and E. Kirby	.75
Boys of Other Countries	2.00
Daddy Darwin's Dove Cote, Mrs. Ewing	.50
Daffy Down Dilly and Other Stories, Hawthorne	1.50
Fairy Stories and Fables, M. A. Baldwin	1.75
Fairy Tales, Hans Christian Andersen	3.50
Fancies of Child-Life	1.00
Feathertop, Hawthorne	.25
Friends in Feathers and Fur, Johnnot	2.00
Gods and Heroes of the North, Isabella White	.60
Grandfather's Chair, Hawthorne	3.50
Jack the Giant Killer	.25
King of the Golden River, Ruskin	.50
Little Miss Phoebe Gay, Helen D. Brown	2.00
Old Greek Stories, Baldwin	3.00
Old Stories of the East, M. A. Baldwin	3.00
People and Places, Australasia, Pratt	2.00
People and Places, China, Pratt	1.75
People and Places, England, Pratt	2.00
People and Places, India, Pratt	1.50
People and Places, Northern Europe, Pratt	1.75
Puss in Boots	.25
Rab and His Friends, Brown	.25
Rill from the Town Pump and Mrs. Bullfrog, Hawthorne	.25
Robinson Crusoe, De Foe, 2 volumes	6.00
Sarah Crewe, Mrs. F. H. Burnett	1.00
Selections from Grimm's Fairy Tales	3.50
Tales from the Arabian Nights	3.50
Tales of the White Hills, Hawthorne	1.50
Tanglewood Tales, Hawthorne	3.50
The Jungle Book, Rudyard Kipling	3.50
The Peace Egg, Mrs. Ewing	.25
The Old Manse and a Few Mosses, Hawthorne	1.50
The Seven Little Sisters, Andrews	1.50
The Stories Mother Nature Told Her Children, Andrews	1.50
The Story of the Æneid, condensed, A. J. Church	.75
The Story of the Iliad, condensed, A. J. Church	.75
Two Little Confederates, T. N. Page	2.25
Wonder Book, Hawthorne	2.25

Religious Books.

Bible Blessings	$2.50
Dairyman's Daughter	1.20
Hymn Book, 2 volumes	4.50
In His Name	2.50
Looking Unto Jesus	.25
Luther's Small Catechism	.15
Pilgrim's Progress, 3 volumes	5.00
Roman Catholic Catechism, printed for the Diocese of Louisville	.75
Selections from Thomas à Kempis	1.20
Stalker's Life of Christ	2.50
Sunday School Weekly, a year	1.50
The Faith of Our Fathers, Cardinal Gibbons, 2 volumes. (Printed for a lady in Louisville)	4.00
Two Addresses, Professor Henry Drummond	.75
Wee Davie and a Trap to Catch a Sunbeam	1.00
Woodman's Nanette, and Other Tales	2.50

Miscellaneous.

A Day in Athens with Socrates, Plato	2.75
Birds and Bees, Burroughs	2.00
Bits of Bird Life, No. 7, from the Companion Library	1.50
Childhood of the World, Clodd	1.50
Conduct of Life, Emerson, 2 volumes	7.00
Essay on Man, Nos. 83 and 84, from English Classics	1.25
First Presidential Message of Theodore Roosevelt	1.40
History of German Literature, Moore, 2 volumes	6.00
In Memoriam, No. 57, from English Classics	1.50
Latin Literature, McKail, 2 volumes	7.00
Life in the Sea, No. 6, from the Companion Library	1.25
Old Ocean, No. 5, from the Companion Library	1.25
Our Little Neighbors, No. 8, from the Companion Library	1.60
Samson Agonistes, Pope, Nos. 110, 111, from English Classics	1.50
Saul and Other Poems, No. 210, from English Classics	1.25
Selections from Chapters on Animals	3.50
Selections from Discourses on Art, Reynolds	1.50
Selections from Character, Smiles	3.50
Self-Help, Smiles, 3 volumes	10.50
Sharp Eyes and Other Papers, Burroughs	2.00
Sketch-Book, Washington Irving, 3 volumes	10.50
Stories of Purpose, No. 1, from the Companion Library	1.50
Talks with Athenian Youths, Plato	2.50
Talks with Socrates About Life, Plato	2.50
The American Tropics, No. 3, from the Companion Library	1.50
Wild Animals I Have Known, E. Thompson Seton	3.00

LIST OF PUPILS.

MALES.

ADAMEK, JOSEPH
ALBERS, WILLIAM
ALPERSTEN, MORRIS
ALSOP, ERNEST
BAKER, WALTER E.
BEETZ, CHARLES
BENNETT, WALTER J.
BERGIN, MARTIN
BERINSTEIN, BENJAMIN
BLUMENTHAL, LEON J.
BLUMENTRITT, CHARLES
BONNER, DANIEL
BRAGALTO, MICHAEL
BRANDT, WILLIAM
BROWN, FREDERICK
BUCK, FRANK H.
BURKE, JAMES W.
BURROWS, OSCAR H.
CARMODY, GEORGE W.
CARRY, PETER
CAULEY, MICHAEL
CEPPO, SILVIO
CHAMBERS, WILLIAM
COHEN, ISADOR
CONRAD, JACOB W.
CRANDALL, CHARLES F.
DAVIDSON, DONALD F.
DEAN, JOHN J.
DI BLASIO, ANGELO
DIEZ, JULIO
DONOHUE, THOMAS
DOYLE, JAMES
DREYER, JOSEPH
DUFFY, WILLIAM A.
ETWANEG, MOSES
FOGEL, BERNHARDT
FREUDENREICH, RUDOLPH
FRICKENHAUS, CARL
FUHRMEISTER, WILLIAM T.
FURMANN, LOUIS J.
GARLICHS, HERMAN
GILGER, S. FRANCIS
GILLEN, JOHN
GOLD, LOUIS
GORMAN, MICHAEL J.
HAGERMAN, AXEL
HANCHETTE, BOYD K.
HAWXHURST, GEORGE
HAYES, JAMES
HOLMES, J. IMMANUEL
HYMAN, ASCHER
HELWIG, RAYMOND J.
JOHNSON, THOMAS
JOHNSON, THOMAS
JONES, WILLIAM
KELLY, FRANCIS
KELLY, HARRY E.
KEMP, JOHN
KESSLER, WILLIAM E.
KIRBY, JOSEPH
KLEIN, HARRY
KNIGHT, J. W. HARVEY
KOBSCHINSK, FREDERICK
KOSTOWSKI, WALTER
KUMMER, WILLIAM
KUNZ, CHARLES WILLIAM
LINDNER, WILLIAM
MACK, EDWARD J.
MACON, JAMES
MARCHMAN, EDWARD
MARLEY, JOHN M.
MARTIN, GREGORY J.
McCONVELL, CHARLES
McCORMACK, JOHN
McINTYER, PATRICK
McPARTLAND, WALTER
MEINERT, CHARLES A.
MICOLASSI, BELA

MONOHAN, CHARLES
MOORE, WILLIAM
MURPHY, JOSEPH
NABENHAUER, ALBERT A.
NEDER, GEORGE
NELSON, RALPH
NEWTON, JOHN G. N.
NOLAN, WILLIAM
NOVACK, JOSEPH
O'MALA, JAMES J.
O'NEIL, JOSEPH H.
PIRNIE, ALEXANDER
REICHHARD, JOSEPH
RICHARDSON, C. EDWIN
ROBINSON, JOSEPH
ROPER, WILLIAM F.
RUSSO, GEORGE
SCHNEIDER, CHRISTIAN
SCHWARTZ, CYRUS
SHEARON, JOHN
STONE, GEORGE
TAGLANG, GEORGE
THOMPSON, ALBERT T. F.
TOBI, MOSES P.
TOBIN, WILLIAM
TORBECK, GEORGE M.
TROLLA, ANTONIO
TUCKHORN, WALTER
UNLIEF, HARRY
WIENKENS, FRANK
WILLIAMS, HARRY
WILSON, GEORGE L.
WINSMORE, JOHN
WINTER, GEORGE
WRIGHT, ROBERT

FEMALES.

ALBRECHT, LILLIE F.
ARNOWITZ, ANNIE
BARTON, ANTOINETTE
BORDO, JULIA
BRITTON, DORETTA
BUSSE, JOSEPHINE
BUTLER, E. LORETTA
CARTANZO, CATHERINE
CASANOVA, LOUISA
CONKLIN, ANNA E.
COHEN, CATHERINE
COOPER, MURIEL E.
COX, BERTHA
COSTELLO, NELLIE
COYLE, CATHERINE
CRAMPTON, CLARA
CRONIN, MARY
DECKER, MABELLE
DINGLEY, HARRIET
DYER, THERESA
ESCASSI, CATHERINE
EVANS, M. ELLEN
EWERSMANN, LEONORA C.
FEIN, SADIE
FLYNN, ELIZABETH
GEERCKE, HENRIETTA
GOURLAY, ALISON
GROVES, FLORENCE M.
HADDOCK, LORETTA
HARDY, EDITH
HAROLD, MAY
HECKEL, BARBARA
HEIL, EMILY T.
HIEBER, ROSE
HOGAN, MARGARET R.
HOLDEN, MARGARET D.
HORAN, ELIZABETH
HUPPERT, MINNIE
INFELD, SADIE
JAMES, ETHEL G.
JOHNSON, IDA
JOHNSON, MARTHA
KNAPP, SARAH E.
KOENIG, AMELIA
KURZ, LOUISA
LEONARD, MARY M.
MAHER, ANNIE
MAIER, ANNIE
MASKER, LILY I.
MATTSON, THYRA
McBRIDE, ABBY
MONOHAN, ANNIE
MORAN, MARY
MYERS, CATHERINE
O'SHAUGHNESSY, CATH'RINE
PAYNE, ELIZABETH
PHELAN, ELIZABETH
PIKE, M. BELLE

PIMPLE, ANNIE
PROBST, MARGARET
SCHOELLNER, MARY
SCHWARTZ, ESTHER
SCOTT, VIOLET I.
SEITZT, FRANCESCA
STEINBURG, SARAH
SWEENEY, EVELYN
VANDERMACE, KATIE MAY
VANDERBILT, AMBER
VON BEBERN, CATHERINE
VOGT, LENA D.
VOPAT, ROSE
WAGERMAN, ELIZABETH
WARREN, MARGARET
WEIGAND, ELSIE
WEISS, C. GLADYS
WHITTAKER, SARAH
WILLIAMS, JANE
WILLIAMS, LUCY
WINTRINGHAM, RUTH
WOLLERT, ANNA
WOODS, THERESA

SIXTY-EIGHTH ANNUAL REPORT

OF THE

MANAGERS

OF

The New York Institution for the Blind.

FOR THE YEAR ENDING SEPTEMBER 30, 1903.

LUX ORITUR:

"And I will bring the blind by a way they know not; I will lead them in paths they have not known; I will make darkness light before them."—Isaiah xiii, 16.

TRANSMITTED TO THE LEGISLATURE, JANUARY 13, 1904.

ALBANY
OLIVER A. QUAYLE
STATE LEGISLATIVE PRINTER
1904

MANAGERS OF THE NEW YORK INSTITUTION FOR THE BLIND, IN CHRONOLOGICAL ORDER, FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Ackerly, Samuel, M. D. 1831–1845
Averill, Herman 1831–1832
Bolton, Curtis 1831–1835
Donaldson, James 1831–1832
Bogert, Henry K. 1831–1832
Remsen, Henry 1831–1832
Stuyvesant, John R. 1831–1840
Price, Thompson 1831–1840
Ketchum, Morris 1831–1837
Miller, Sylvanus 1831–1832
Crosby, William B. 1831–1833
Lee, Gideon 1831–1836
Ketchum, Hiram 1831–1838
Wood, Samuel 1831–1836
Jenkins, Thomas W. 1831–1836
Thomas, Henry 1831–1834
Nevins, Rufus L. 1831–1832
Beers, Joseph D. 1831–1832
Mott, Samuel F. 1831
Patterson, Matthew C. 1831–1833
Russ, John D., M. D. 1833–1834
Dwight, Theodore 1833–1837
Brown, Silas. 1833–1859
Hagg, John P. 1833
Spring, George 1833–1835
Walker, John W. 1833–1839
Miller, Franklin 1833–1835
Steel, Jonathan D. 1833
Allen, Moses 1834
Lyon, Stephen 1834–1836

Dissosway, Gabriel P..... 1834–1836
Phelps, Anson G,..... 1834–1855
Crosby, William H..... 1835
Hoyt, Charles..... 1835–1839
Oakley, Charles..... 1835
Titus, Peter S..... 1836
Allen, George F..... 1836–1839, 1841–1862
Trulock, Joseph..... 1836–1840
Mandeville, William..... 1836–1837
Chandler, Adoniram..... 1836
Cushman, D. Alonzo..... 1837–1843
Blakeman, Wm. N., M. D..... 1837–1839, 1841
Wood, Isaac, M. D..... 1837–1859
Hart, Joseph C..... 1837–1840
Holmes, Curtis..... 1837–1838
Roome, Edward..... 1837–1845
Seton, Samuel W..... 1837
Gracie, Robert..... 1838–1861
Demilt, Samuel..... 1838
Hart, James H..... 1839
Murray, Robert J..... 1839–1858
Schermerhorn, Peter Augustus..... 1839–1845
Tallmadge, Henry F..... 1839–1841
Thompson, Martin E..... 1839
Moore, Clement C..... 1840–1850
Olyphant, D. W. C..... 1840
Averill, Augustine..... 1840
Beers, Cyrenius..... 1841–1853
Suydam, Lambert..... 1841–1842
Holmes, Silas..... 1841–1842
Case, Robert L..... 1841–1861
Crosby, John P..... 1841–1859
Collins, Stacey B..... 1841
Schermerhorn, E. H..... 1841–1842
Marsh, James..... 1842–1852
Murray, Hamilton..... 1842–1847

Walsh, A. R..... 1842–1850
Wood, John..... 1842–1850
Jones, Edward..... 1843–1850
Whittemore, William T..... 1843–1845
Smith, Floyd..... 1844–1848
Dean, Nicholas..... 1844–1848
Jones, William P..... 1846–1849
Thurston, William R..... 1846–1851
Sheldon, Henry..... 1846–1854
King, John A..... 1848–1854
Schell, Augustus..... 1849–1883
Day, Mahlon..... 1849–1854
Jones, George F..... 1850–1859, 1865
Adams, John G..... 1851–1858
Ogden, Gouverneur M..... 1851–1857
Cobb, James N..... 1851–1858
Beadle, Edward L..... 1851–1862
Wood, Edward..... 1852–1861
Ogden, John D., M. D..... 1853–1855
Craven, Alfred W..... 1854–1861
Olyphant, G. T..... 1855–1857
Abbatt, William M..... 1855–1857
Noyes, William Curtis..... 1855–1859
Dumont, William..... 1856–1862
Warren, James..... 1856–1859
Cammann, George P., M. D..... 1858
Rutherford, Lewis M..... 1858–1861
Van Rensselaer, Henry..... 1858–1860
Hone, Robert S..... 1859–1891
Tomes, Francis..... 1859–1860
Norton, Charles B..... 1859–1861
Church, William H., M. D..... 1859–1864
Hutchins, Waldo..... 1860–1867
Tuckerman, Charles K..... 1860–1867
Kennedy, James Lenox..... 1860–1864
Travers, William R..... 1860

Tompkins, Daniel H. 1860–1874
Aspinwall, J. Lloyd 1860–1861
Suydam, D. Lydig 1861–1884
Daly, Charles P. 1861
Hosack, Nathaniel P. 1862–1876
Grafton, Joseph 1862–1872
Myers, T. Bailey 1862–1887
Edgar, Newbold 1862–1864, 1868
Donnelly, Edward C 1862–1864
Lord, James Cooper 1862–1864
Schermerhorn, Alfred 1862–1865, 1867–1868
Irving, John Treat 1863–1896
Brown, John Crosby 1862–1864
Van Rensselaer, Alex. 1862–1865, 1867–1877
Potter, Clarkson N. 1863–1866
McLean, James M. 1863–1890
Clift, Smith 1865–1893
Hoffman, Charles B. 1865–1868
Emmett, Thos. Addis, M. D. 1865–1866
Whitewright, William 1866–1898
Schermerhorn, William C. 1866–1901
De Rahm, Charles 1866–1890
Hilton, Henry 1866
Burrill, John E. 1866–1867
Stout, Francis A. 1867–1892
Butterfield, Daniel 1868
Hoffman, William B. 1868–1879
Gerard, James W. 1869–1873
Schermerhorn, F. Augs. 1870–1903
Marié, Peter 1870–1903
Rhoades, J. Harsen 1870–1873
Rhinelander, Frederick W. 1874–1903
Sheldon, Frederick 1874–1903
Robbins, Chandler 1875–1903
Strong, Charles E. 1875–1887
Schuyler, Philip 1878–1898

Prime, Temple..... 1878–1887
Kane, John I..... 1881–1903
King, Edward..... 1884–1893
Schell, Edward..... 1885–1893
Bronson, Frederick..... 1888–1900
Kingsland, Ambrose C..... 1889–1890
Robbins, George A..... 1889–1895
Kissel, Gustav E..... 1891–1903
Bowers, John M..... 1891–1903
Peabody, George L., M. D..... 1891–1903
Marshall, Charles H..... 1892–1903
Smith, Gouverneur M., M. D..... 1893–1898
Davis, Howland..... 1894–1903
Duer, William A..... 1894–1903
Hamilton, William G..... 1894–1903
Appleton, William W..... 1896–1903
Tappen, Frederick D..... 1897–1901
Armstrong, D. Maitland..... 1898–1903
Wheelock, George G., M. D..... 1898–1903
Fairchild, Charles S..... 1898–1903
Soley, James Russell..... 1900–1903
Winthrop, Egerton L., Jr..... 1901–1903
Wickersham, George W..... 1902–1903
Foster, Frederick De Peyster..... 1903

MANAGERS OF THE NEW YORK INSTITUTION FOR THE BLIND, IN ALPHABETICAL ORDER, FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M..... 1855–1857
Ackerly, Samuel, M. D..... 1831–1845
Adams, John G., M. D..... 1851–1858
Allen, George F..... 1836–1839, 1841–1862
Allen, Moses..... 1834
Appleton, William W..... 1896–1903
Armstrong, D. Maitland..... 1898–1903

Aspinwall, J. Lloyd..... 1860–1861
Averill, Augustine..... 1840
Averill, Herman..... 1831–1832
Beadle, Edward L..... 1851–1862
Beers, Cyrenius..... 1841–1853
Beers, Joseph D..... 1831–1832
Blakeman, Wm. N., M. D..... 1837–1839, 1841
Bogert, Henry K..... 1831–1832
Bolton, Curtis..... 1831–1835
Bowers, John M..... 1891–1903
Bronson, Frederick..... 1888–1900
Brown, John Crosby..... 1862–1864
Brown, Silas..... 1833–1859
Burrill, John E..... 1866–1867
Butterfield, Daniel..... 1868
Cammann, George P., M. D..... 1858
Case, Robert L..... 1841–1861
Chandler, Adoniram..... 1836
Church, William H., M. D..... 1859–1864
Clift, Smith..... 1865–1893
Cobb, James N..... 1851–1858
Collins, Stacey B..... 1841
Craven, Alfred W..... 1854–1861
Crosby, John P..... 1841–1859
Crosby, William B..... 1831–1833
Crosby, William H..... 1835
Cushman, D. Alonzo..... 1837–1843
Daly, Charles P..... 1861
Davis, Howland..... 1894–1903
Day, Mahlon..... 1849–1854
Dean, Nicholas..... 1844–1848
Demilt, Samuel..... 1838
De Rahm, Charles..... 1866–1890
Dissosway, Gabriel P..... 1834–1836
Donaldson, James..... 1831–1832
Donnelly, Edward C..... 1862–1864

Duer, William A..... 1894–1903
Dumont, William..... 1856–1862
Dwight, Theodore..... 1833–1837
Edgar, Newbold..... 1862–1864, 1868
Emmett, Thos. Addis, M. D..... 1865–1866
Fairchild, Charles S..... 1898–1903
Foster, Frederick De Peyster..... 1903
Gracie, Robert..... 1838–1861
Grafton, Joseph..... 1862–1872
Gerard, James W..... 1869–1873
Hagg, John P..... 1833
Hamilton, William G..... 1894–1903
Hart, James H..... 1839
Hart, Joseph C..... 1837–1840
Hilton, Henry..... 1866
Hoffman, Charles B..... 1865–1868
Hoffman, William B..... 1868–1879
Holmes, Curtis..... 1837–1838
Holmes, Silas..... 1841–1842
Hone, Robert S..... 1859–1891
Hosack, Nathaniel P..... 1862–1876
Hoyt, Charles..... 1835–1839
Hutchins, Waldo..... 1860–1867
Irving, John Treat..... 1863–1896
Jenkins, Thomas W..... 1831–1836
Jones, Edward..... 1843–1850
Jones, George F..... 1850–1859, 1865
Jones, William P..... 1846–1849
Kane, John I..... 1881–1903
Kennedy, James Lenox..... 1860–1864
Ketchum, Hiram..... 1831–1838
Ketchum, Morris..... 1831–1837
King, Edward..... 1884–1893
King, John A..... 1848–1854
Kingsland, Ambrose C..... 1889–1890
Kissel, Gustav E..... 1891–1903

Lee, Gideon 1831–1836
Lord, James Cooper 1862–1864
Lyons, Stephen 1834–1836
Mandeville, William 1836–1837
Marie, Peter 1870–1903
Marsh, James 1842–1852
Marshall, Charles H 1892–1903
McLean, James M 1863–1890
Miller, Franklin 1833–1835
Miller, Sylvanus 1831–1832
Moore, Clement C 1840–1850
Mott, Samuel F 1831
Murray, Hamilton 1842–1847
Murray, Robert J 1839–1858
Myers, T. Bailey 1862–1887
Nevins, Rufus L 1831–1832
Norton, Charles B 1859–1861
Noyes, William Curtis 1855–1859
Oakley, Charles 1835
Ogden, Gouverneur M 1851–1857
Ogden, John D., M. D 1853–1855
Olyphant, D. W. C 1840
Olyphant, G. T 1855–1857
Patterson, Matthew C 1831–1833
Peabody, George L., M. D 1891–1903
Phelps, Anson G 1834–1855
Potter, Clarkson N 1863–1866
Price, Thompson 1831–1840
Prime, Temple 1878–1887
Remsen, Henry 1831–1832
Rhinelander, Frederick W 1874–1903
Rhoades, J. Harsen 1869–1872
Robbins, Chandler 1875–1903
Robbins, George A 1889–1895
Roome, Edward 1837–1845
Russ, John D., M. D 1833–1834

Rutherford, Lewis M..... 1858–1861
Schell, Augustus..... 1849–1883
Schell, Edward..... 1885–1893
Schermerhorn, Alfred..... 1862–1865, 1867–1868
Schermerhorn, E. H..... 1841–1842
Schermerhorn, F. Augs..... 1870–1903
Schermerhorn, Peter Augs..... 1839–1845
Schermerhorn, William C..... 1866–1901
Schuyler, Philip..... 1878–1898
Seton, Samuel W..... 1837
Sheldon, Frederick..... 1874–1903
Sheldon, Henry..... 1846–1854
Smith, Floyd..... 1844–1848
Smith, Gouverneur M., M. D..... 1893–1898
Soley, James Russell..... 1900–1903
Spring, George..... 1833–1835
Steel, Jonathan D..... 1833
Stout, Francis A..... 1867–1892
Strong, Charles E..... 1875–1887
Stuyvesant, John R..... 1831–1840
Suydam, D. Lydig..... 1861–1884
Suydam, Lambert..... 1841–1842
Tallmadge, Henry F..... 1839–1841
Tappen, Frederick D..... 1897–1901
Thomas, Henry..... 1831–1834
Thompson, Martin E..... 1839
Thurston, William R..... 1846–1851
Titus, Peter S..... 1836
Tomes, Francis..... 1859–1860
Tompkins, Daniel H..... 1860–1874
Travers, William R..... 1860
Trulock, Joseph..... 1836–1840
Tuckerman, Charles K..... 1860–1867
Van Rensselaer, Alex..... 1862–1865, 1867–1877
Van Rensselaer, Henry..... 1858–1860
Walker, John W..... 1833–1839

Walsh, A. R..... 1842–1850
Warren, James..... 1856–1859
Wheelock, George G., M. D..... 1898–1903
Whitewright, William..... 1866–1898
Whittemore, William T..... 1843–1845
Wickersham, George W..... 1902–1903
Winthrop, Egerton L., Jr..... 1901–1903
Wood, Edward..... 1852–1861
Wood, Isaac, M. D..... 1837–1859
Wood, John..... 1842–1850
Wood, Samuel..... 1831–1836

OFFICERS OF THE INSTITUTION FROM ITS INCORPORATION IN 1831, WITH THEIR TERMS OF SERVICE.

Presidents.

Ackerly, Samuel, M. D..... 1831–1842
Phelps, Anson G..... 1843–1853
Wood, Isaac, M. D..... 1854–1859
Allen, George F..... 1860–1862
Schell, Augustus..... 1863–1883
Hone, Robert S..... 1884–1887
McLean, James M..... 1888–1890
Irving, John Treat..... 1891–1895
Schermerhorn, Wm. C..... 1896–1901
Schermerhorn, F. Augs..... 1901–1903

Vice-Presidents.

Averill, Herman..... 1831–1832
Brown, Silas..... 1833–1835
Titus, Peter S..... 1836
Phelps, Anson G..... 1837–1842
Wood, Isaac, M. D..... 1843–1853
Gracie, Robert..... 1855–1860
Beadle, Edward L..... 1861–1862
Hone, Robert S..... 1863–1883
Suydam, D. Lydig..... 1884

McLean, James M. 1885–1887
Clift, Smith 1888–1893
Schermerhorn, Wm. C. 1894–1895
Marié, Peter 1896–1903
Rhinelander, F. W. 1903

Treasurers.

Bolton, Curtis 1831–1835
Brown, Silas 1836–1859
Wood, Edward 1860–1861
Schell, Augustus 1862
Kennedy, James Lenox 1863–1864
Clift, Smith 1865
Grafton, Joseph 1866–1871
Whitewright, William 1872–1896
Davis, Howland 1897–1903

Recording Secretaries.

Bogert, Henry K. 1831–1832
Russ, John D., M. D. 1833–1834
Crosby, William H. 1835
Allen, George F. 1836–1839, 1841–1859
Hone, Robert S. 1860–1862
Brown, John Crosby 1863
Myers, T. Bailey 1864–1883
Schermerhorn, F. Augs. 1884–1901
Marshall, Charles H. 1901–1903

Corresponding Secretaries.

Donaldson, James 1831–1832
Dwight, Theodore 1833–1837
Wood, Isaac, M. D. 1839–1842
Roome, Edward 1843–1844
Schermerhorn, Peter Augs. 1845
Jones, Edward 1846–1850
Wood, Isaac, M. D. 1851–1853
Crosby, John P. 1854–1859
Church, William H., M. D. 1860
Tuckerman, Charles K. 1861–1867

Schermerhorn, Wm. C..... 1868–1893
Bronson, Frederick..... 1894–1895
Sheldon, Frederick..... 1896–1903

SUPERINTENDENTS OF THE INSTITUTION FROM ITS INCORPORATION IN 1831, WITH THEIR TERMS OF SERVICE.

Russ, John D., M. D..... 1832–1834
Office unfilled..... 1835 and part of 1836
Jones, Silas..... 1836–1840
Vroom, Peter D., M. D..... 1841–1842
Boggs, William..... 1843–1845
Chamberlain, James F..... 1846–1852
Cooper, T. Golden..... 1853–1860
Rankin, Robert G..... 1861–1863
Wait, William B..... 1863–1903

BOARD OF MANAGERS, 1903.

	Terms of continuous service.
Frederick Augustus Schermerhorn, since	1870
Peter Marié,* since	1870
Frederick W. Rhinelander, since	1874
Frederick Sheldon, since	1874
Chandler Robbins, since	1875
John I. Kane, since	1881
Gustav E. Kissel, since	1891
John M. Bowers, since	1891
George L. Peabody, M. D., since	1891
Charles H. Marshall, since	1892
Howland Davis, since	1894
William A. Duer, since	1894
William G. Hamilton, since	1894
William W. Appleton, since	1896

* Deceased January 13, 1903.

	Terms of continuous service.
D. Maitland Armstrong, since	1898
George G. Wheelock, M. D., since	1898
Charles S. Fairchild, since	1899
James Russell Soley, since	1901
Edgerton L. Winthrop, Jr., since	1901
George W. Wickersham, since	1902
Frederick De Peyster Foster, since	1902

OFFICERS OF THE BOARD.

F. AUGUSTUS SCHERMERHORN. ..... President

PETER MARIÉ ..... } Vice-Presidents

FREDERICK W. RHINELANDER ..... }

CHARLES H. MARSHALL ..... Recording Secretary

FREDERICK SHELDON ..... Corresponding Secretary

HOWLAND DAVIS ..... Treasurer

STANDING COMMITTEES.

Committee on Finance.

CHARLES S. FAIRCHILD, JOHN M. BOWERS,

GEORGE W. WICKERSHAM.

Committee on Supplies, Repairs and Improvements.

FREDERICK SHELDON, CHARLES H. MARSHALL,

JOHN I. KANE, WILLIAM A. DUER,

GEORGE G. WHEELOCK, M. D.

Committee on Education.

CHANDLER ROBBINS, GEORGE L. PEABODY, M. D.,

WILLIAM W. APPLETON, GUSTAV E. KISSEL.

Committee on Manual Training.

JAMES RUSSELL SOLEY, D. MAITLAND ARMSTRONG,

EGERTON L. WINTHROP, JR., FRED'K De PEYSTER FOSTER.

FACULTY.

WILLIAM B. WAIT.....Principal

Literary Department.

STEPHEN BABCOCK,
EVERETT B. TEWKESBURY,
MARY B. SCHOONMAKER,
GEORGIA T. SCHOONMAKER,
CHARLOTTE W. HOWE,
CLARA BOOMHOUR,
NAOMI BOOMHOUR,
MARGARET A. MACANN,
IRENE SCOFIELD,
JEAN Y. AYER.

Music Department.

HANNAH A. BABCOCK,
JULIA S. LOOMIS,
EVA E. KERR,
JESSIE COMFORT,
MARY WEATHERLOW.

Tuning.

HENRY COFFRE.

Kindergarten.

NAOMI BOOMHOUR.

Manual Training and Home Science.

FRANCES A. WARD,
RUDOLPH MUSSEHL,
MARY B. SCHOONMAKER,
DANIEL McCLINTOCK,
JENNIE AGNEW.

ADMINISTRATIVE DEPARTMENT.

DWIGHT L. HUBBARD, M. D.....Attending Physician
WILLIAM H. HARRISON*.....Steward
ANNA L. PHIPPS.....Matron
L. ADELLE ROGERS.....Matron
ZOE KNAPP.....Librarian and Stenographer
MARGARET P. FROST.....Accountant
ALICE HATCHMAN.....Assistant
HANNAH M. RODNEY.....Assistant
ANNA M. SHERIDAN.....Assistant

*Until January 1, 1903.

STATE OF NEW YORK

No. 13

IN ASSEMBLY,

JANUARY 13, 1904.

SIXTY-EIGHTH ANNUAL REPORT

OF

The New York Institution for the Blind.

To the Honorable the Legislature of the State of New York:

The managers of the New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1903.

The whole number of pupils during the last year was 179.

The report of the principal, which gives much interesting information relating to the work of the school, is annexed.

The following is a statement of the moneys received and expended:

Current Account.

Balance September 30, 1902	$3,584 19
Current receipts	75,419 78
	$79,003 97
Current expenditures	$72,575 29
Cash balance September 30, 1903	6,428 68
	$79,003 97

Investment Fund Account.

Balance September 30, 1902	$86,844 43
Receipts:	
Legacies	$24,193 76
Interest and rents	13,389 34
	$124,427 53
Payments:	
Taxes	$8,447 23
Transferred to current account	14,000 00
Balance September 30, 1903	101,980 30
	$124,427 53

Building Fund Account.

Balance September 30, 1902	$20,089 17
Interest	466 79
	$20,555 96

Expenditures in building operations	$19,700 29
Balance September 30, 1903	855 67
	$20,555 96

Library Fund.

Balance September 30, 1902	$2,754 44
Interest and cash received	108 90
	$2,863 34

The treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures.

The managers gratefully acknowledge the receipt during the year of twenty-four thousand one hundred ninety-three dollars and seventy-six cents from the estate of Mary J. Walker, which sum has been added to the Investment Fund Account.

The following is a list of the legacies and donations which have been received by the institution since its organization in 1831 to September 30, 1903:

Miles R. Burke	$2,000 00
Jane Van Cortland	300 00
Isaac Bullard	101 66
Elizabeth Bayley	100 00
John Jacob Astor	5,000 00
William Beam	500 00
Peter G. Stuyvesant	3,000 00
John Horsburgh	5,000 00
Elizabeth Demilt	5,000 00
Sarah Demilt	2,000 00
C. D. Betts	40 00
Sarah Penny	500 00

Sarah Bunce	$500 00
Elizabeth Idley	196 00
Samuel S. Howland	1,000 00
William Howe	2,985 14
Margaret Fritz	100 00
James McBride	500 00
Charles E. Cornell	521 96
Charles E. Deming	50 00
Mrs. Dewitt Clinton	200 00
W. Brown	465 00
Elizabeth Gelston	1,000 00
Robert J. Murray	500 00
Seth Grosvenor	10,000 00
Elijah Withington	100 00
Benjamin F. Butler	812 49
Frissel Fund	2,000 00
Simeon V. Sickles	6,561 87
Anson G. Phelps	5,675 68
Thomas Reilly	2,254 84
Elizabeth Van Tuyle	100 00
John Penfold	470 00
Madame Jumel	5,000 00
Mrs. Steers	34 66
Thomas Garner	1,410 00
Chauncey and Henry Rose	5,000 00
Elizabeth Magee	534 00
John J. Phelps	2,350 00
Rebecca Elting	100 00
Regina Hornstein	250 00
Gerard Martins	500 00

John Alstyne	$10,320 44
Mrs. Adeline E. Schermerhorn	10,000 00
Henry H. Munsell	3,396 32
Thomas C. Chardevoyne	5,000 00
William Dennistoun	11,892 77
William B. Astor	5,000 00
Benjamin F. Wheelwright	1,000 00
George T. Hewlett, Executor	500 00
Ephraim Holbrook	39,458 16
Mrs. Emma B. Corning	5,000 00
Eliza Mott	1,475 54
Henry E. Robinson	6,000 00
Caroline Goff	4,161 59
Simeon Abrahams	5,052 70
Catherine P. Johnston	530 00
Maria M. Hobby	2,509 82
Daniel Marley	1,749 30
Thomas Eggleston	2,000 00
Sarah A. Riley	100 00
William E. Saunders	725 84
Thomas Eddy	1,027 50
Robert C. Goodhue	1,000 00
Jonathan C. Bartlett	190 00
Stephen V. Albro	428 57
George Dockstader	325 00
Roosevelt & Sons	45 00
Samuel Willetts	5,045 00
Augustus Schell	5,000 00
James Kelly	5,000 00
William B. and Leonora S. Bolles	2,949 11

Edward B. Underhill	$500 00
Cash (sundry donations)	133 18
Harriet Flint	1,776 74
Harriet Gross	1,000 00
Mary Hopeton Drake	2,340 00
Mary Rogers	1,000 00
Polly Dean	500 00
John Delaplaine	302 99
Abby A. Coates Winsor	1,000 00
Maria C. Robbins	10,000 00
William Clymer	2,000 00
J. L., of Liverpool, England	25 00
Emma Strecker	12,221 66
Elizabeth and Sarah Wooley	5,984 83
Benjamin Nathan	1,000 00
Thomas M. Taylor	6,151 94
James Peter Van Horn	20,000 00
Caleb Swan	500 00
Maria Moffett	14,112 21
Maria Moffett, other stocks	2,800 00
Mary E. Brandish	89 40
Thomas W. Strong	1,893 00
John Vanderbilt	25 00
Julia L. Peyton	1,000 00
Eli Robbins	5,000 00
Margaret Burr	11,011 11
Mary Burr	10,611 11
Julia Ann Delaplaine	38,842 25
Amos R. Eno	5,000 00
Clarissa L. Crane	1,000 00

Leopold Boscowitz	$1,000 00
Emeline S. Nichols	5,000 00
Margaret Salsbury	100 00
Sarah B. Munsell	477 56
Edward L. Beadle	4,303 99
Mrs. E. Douglas Smith	40 00
Henry Schade	20 00
George Merrill	40 00
William C. Schermerhorn	10,000 00
Cecilia J. Loux	2,000 00
Mary J. Walker	24,193 76

Of the funds thus received, there were invested in New York city stock nineteen thousand dollars ($19,000) at par value, and in bonds secured by mortgage on real estate in this city one hundred and fifty-six thousand dollars ($156,000). A portion of these funds, amounting to one hundred one thousand nine hundred eighty dollars and thirty cents ($101,980.30), is deposited at interest in the Union Trust Company.

The remainder of the fund has been applied in such ways as the managers have thought would best promote the educational work for which the institution was founded and secure the financial position and the physical conditions which are essential to the success and stability of the institution.

During the past year some progress has been made in preparations for putting up new buildings for the occupation and use of the institution on the site long since secured at One Hundred and Sixty-fifth to One Hundred and Sixty-eighth streets. The work in progress comprises excavation and grading on the building site, opening a road on the line of what will be One Hundred and

Sixty-eighth street, between Broadway and Fort Washington avenue, and in filling the lowland lying west of the building site, which is overflowed by water from the Hudson river.

The outlay for the last named item has been made necessary by an order of the board of health, requiring that all standing water be excluded from the premises lying between One Hundred and Sixty-fifth and One Hundred and Sixty-eighth streets.

The development of plans has been very considerably delayed by a project to widen Boulevard La Fayette, which bounds our building site on the west, and to construct a "commercial road" and a bridle path from One Hundred and Fifty-seventh street to One Hundred and Eightieth street. The plan required that forty feet be taken from the entire western front of our building site, which by reason of its rugged topography is already too small.

While the managers are heartily in favor of public improvements that are really necessary and that will improve and beautify this part of the city, still they feel that this project will inflict a serious damage upon the institution, partly in the loss of ground necessary to its educational purposes and partly in the heavy assessments which it must pay, and for which the improvement will confer no compensating advantage.

Owing to the prevailing high price of provisions, $280 per pupil has proved insufficient to meet the current expenses of the institution, and the managers therefore respectfully ask of your honorable body that the per capita compensation for the education of State pupils be raised from two hundred and eighty dollars ($280) to three hundred dollars ($300) for the ensuing year.

All of which is respectfully submitted.

THE NEW YORK INSTITUTION FOR THE BLIND.

F. AUGUSTUS SCHERMERHORN, *President.*

CHARLES H. MARSHALL, *Recording Secretary.*

City and County of New York, ss.:

F. Augustus Schermerhorn, of said city, being duly sworn, saith: That he is president of the New York Institution for the Blind and that the above report signed by him is true to the best of his knowledge and belief.

F. AUGUSTUS SCHERMERHORN.

Sworn to before me this 23d day of December, 1903.

Hulbert Peck,

Notary Public, New York County.

Report of the Treasurer.

HOWLAND DAVIS, Treasurer, in account with THE NEW YORK INSTITUTION FOR THE BLIND, for the year ending September 30, 1903.

CURRENT FUND.

Dr.

Balance, September 30, 1902		$3,584 19
Received from—		
State of New York	$38,759 89	
State of New Jersey	5,896 77	
New York city	660 00	
Music and instruction	790 08	
Clothing, drygoods, etc	104 75	
Supplies	293 18	
Petty account	1 65	
Furniture and fixtures	3 50	
New York county	2,566 98	
Kings county	1,396 30	
Queens county	216 71	
Suffolk county	50 00	
Nassau county	2 19	
Putnam county	2 19	
Richmond county	91 64	
Investment fund	22,447 23	
Interest	150 47	
Manual training	1,691 25	
Rent	295 00	
		75,419 78
		$79,003 97

Cr.

By cash paid for—

Supplies	$15,215 70	
Salaries and wages	31,884 85	
Clothing, drygoods, etc	3,302 87	
Furniture and fixtures	1,844 07	
Principal's fund	500 00	
Repairs and improvements	1,088 68	
Traveling	58 42	
Electricity	84 46	
Gas	1,646 20	
Music and instruction	3,101 36	
Manual training	649 12	
Taxes	8,447 23	
Legal expense	48 60	
Petty account	1,253 23	
Drugs and medicines	67 60	
Fuel	3,282 90	
Insurance	100 00	
		$72,575 29
Cash balance September 30, 1903		6,428 68
		$79,003 97

HOWLAND DAVIS,

Treasurer.

November 23, 1903.

The foregoing statement of Howland Davis, Treasurer, has been examined by us and found to be correct.

GEORGE W. WICKERSHAM,

CHARLES S. FAIRCHILD,

Finance Committee.

Report of the Principal.

To the Board of Managers:

Gentlemen—I beg to submit the following report for the year ending September 30, 1903:

Number of pupils September 30, 1902	161
Admitted during the year	18
Whole number instructed	179
Reductions	27
Number remaining	152

In every institution, whether commercial, industrial, or educational, that persists long enough to develop proper methods and acquire experience, facilities and organization, it becomes necessary to ascertain the character and quality of the work done, by a comparison with similar products and results according to recognized tests and standards. The value of that which comes without direct personal cost is hard to appreciate, and hence such tests are urgently needed in all free education, in which the tendency to undervalue and waste opportunities is natural and strong.

The application of such tests at regular intervals eliminates bad methods and superfluous subject-matter, arouses the ambition and sustains the interest of teachers and students, and prevents indifference, idleness, and absence.

In 1890 we began proving our school work through examinations by the University of the State of New York, of which this institution is a member, and since that time have continued the practice as an established part of the school work.

The examinations take place in January, March and June of each year, and the benefits derived are manifest in the increased and sustained efficiency of the teaching, in greater industry and a real love for literature and learning on the part of the pupils, and by the higher reputation and rank which this institution has attained.

In my report of 1899 there were given some tables compiled from the reports of the Regents, showing the results of the examinations in the schools of the State generally, as compared with the results obtained in this school.

The facts disclosed by the inquiry were not only gratifying, but possessed considerable value, for they not only furnished a definite knowledge of the real status of our work, as compared with that of ordinary schools, but showed the comparative excellence of our work in spelling, thus dissipating an illusion entertained by teachers generally that blind children are and must necessarily be the worst of poor spellers.

Since the publication referred to, examinations have been held through five more years, the State figures for three of which are now at hand, and the inquiry is taken up again with a view to still further establish the relative quality of our work during this latter periord.

In the following table the results are given in percentages, as found by careful tabulation and comparison of the statistics published in the yearly reports of the Regents of the University of the State of New York.

The table presents the examination facts in three phases, viz:

1. The number of papers claimed by the schools as being up to standard out of the whole number written.
2. The number of papers allowed by the Regents examination department out of the whole number examined.
3. The number of papers allowed out of the whole number claimed.

The figures under 1898 are for seven years ending June 30, 1898, under 1901 for three years ending June 30, 1901, and under 1903 for the five years ending June 30, 1903.

TABLE 1.

SUBJECTS.	PER CENT CLAIMED OF NUMBER EXAMINED.				PER CENT ALLOWED OF NUMBER EXAMINED.				PER CENT ALLOWED OF NUMBER CLAIMED.			
	STATE.		INSTITUTION.		STATE.		INSTITUTION.		STATE.		INSTITUTION.	
	1898 for 7 years.	1901 for 3 years.	1898 for 7 years.	1903 for 5 years.	1898 for 7 years.	1901 for 3 years.	1898 for 7 years.	1903 for 5 years.	1898 for 7 years.	1901 for 3 years.	1898 for 7 years.	1903 for 5 years.
Reading	96	97	95	80	96	97	95	80	100	100	100	100
Writing	90	94	97	100	90	94	97	100	100	100	100	100
Spelling	61	70	72	82	59	68	71	82	96	98	99	99
Elementary English	57	65	54	74	51	53	54	68	89	82	100	93
Geography	58	61	74	66	53	56	74	66	91	91	100	100
Arithmetic	55	60	69	68	52	59	69	68	96	98	100	100
Advanced arithmetic	46	54	52	29	34	45	52	29	70	83	100	100
Advanced English	51	65	34	56	38	48	33	56	73	74	97	100
English composition	74	79	92	87	60	62	92	87	81	79	100	100
Rhetoric	70	80	93	74	58	60	84	74	82	75	92	100
American literature	84	.....	86	.....	74	.....	86	.....	82	.....	100	.....
Physics	58	70	64	25	40	59	64	25	67	84	100	100
Physiology and hygiene	61	67	64	61	53	60	64	61	86	90	100	100
United States history	63	67	74	87	53	57	74	87	85	85	100	100
New York State history	72	.....	39	.....	58	.....	35	.....	81	.....	89	.....
Roman history	85	83	100	63	72	71	100	63	85	85	100	100
English history	73	77	83	77	58	64	83	77	80	84	100	100
Physical geography	72	71	87	76	63	64	87	76	88	90	100	100
Geology	79	87	70	100	68	78	69	100	83	90	100	100
Algebra	72	.....	100	.....	70	.....	100	.....	98	.....	100	.....
English literature	.....	92	.....	71	.....	83	.....	71	.....	90	.....	100
Civics	.....	72	.....	56	.....	62	.....	56	.....	87	.....	100
General history	.....	85	.....	83	.....	76	.....	83	.....	89	.....	100
Geometry	.....	66	.....	83	.....	59	.....	83	.....	90	.....	100
Advanced United States history	.....	71	.....	73	.....	53	.....	67	.....	75	.....	93
Psychology	.....	89	.....	82	.....	76	.....	82	.....	86	.....	100
American selections	.....	88	.....	60	.....	76	.....	60	.....	86	.....	100
Advanced English composition	.....	78	.....	89	.....	38	.....	89	.....	49	.....	100
English selections	.....	89	.....	100	.....	78	.....	100	.....	88	.....	100
Home science	.....	68	.....	100	.....	3	.....	100	.....	5	.....	100
Average	69	76	75	74	60	63	74	74	86	83	99	99

It may here be pointed out that the first subdivision of Table 1, "Number claimed of number examined," is the resultant of four operative factors, namely, teachers' class work, pupils' class work, pupils' examination work, and teachers' judgment as to the merits of the examination work.

The second subdivision, "Number allowed of number examined," expresses the operation of four factors, namely, teachers' class work, pupils' class work, pupils' examination work, and Regents examiners' judgment of the work.

The third subdivision, "Number allowed of number claimed," represents two principal factors, namely, teachers' care, knowledge and judgment in rating examination papers, and the care, knowledge and judgment of the Regents examiners in rating the same papers.

While the work of the pupils and various matters over which teachers have no control will largely affect the results shown under the first two subdivisions, the teachers are wholly responsible for the ratings they give to answer papers.

Though ambition or anxiety for the success of pupils may sometimes induce overrating, a paper which is rated too high, whether for either of these reasons or because of carelessness, misapprehension, incapacity, or want of judgment, will be rejected, and the blame will unavoidably rest upon the teachers responsible for the error.

Furthermore, and what is of much more importance, a tendency to overvalue examination work may be significant of the same tendency in regular class work, which will inevitably lead to excessive claims, a large percentage of failures, and a low average of results. This is a point, therefore, upon which every teacher should be solicitous and careful to avoid any mistakes.

The averages in the bottom line of Table 1 present some interesting features.

Of the whole number examined in the given subjects for the seven years the State schools claim 69 per cent, while for the past three years the claim rose to 76 per cent, a gain of 7 points, or 10.1 per cent. For the institution the similar claims for seven years were 75 per cent, and for the past five years 74 per cent, a loss of one point, or 1.3 per cent.

Under the head of claims allowed to whole number examined, the State schools rose from 60 per cent to 63 per cent, a gain of 5 per cent. Under this heading the average of the institution for the two periods of seven and five years was the same, namely 74 per cent.

Under the head of papers allowed to papers claimed the State schools fell from 86 per cent to 83 per cent, a loss of 3 points, or 3.4 per cent, while the institution for the two periods of seven years and five years remained at 99 per cent.

If the results for the last three years for the State and for the last five years for this school be compared with the results for the seven-year period, the gains or losses in each subject, if any, will appear.

For example, take the subject of spelling for the several periods:

For the seven-year period, of those examined the State schools claimed 61 per cent; for the three-year period, 70 per cent. This is a gain of 9 points, or 14.7 per cent.

For seven years, this school claimed 72 per cent; and for the last five years, 82 per cent. This is a gain of 10 points, or 13.8 per cent.

For the same period, the papers allowed of papers examined

were, for the State, seven years, 59 per cent; for the State, three years, 68 per cent; gain, 9 points, or 15.2 per cent.

For this school, the papers allowed were, for seven years, 71 per cent; for the last five years, 82 per cent; gain, 11 points, or 15.4 per cent.

The papers allowed to those claimed were, State schools, for seven years, 96 per cent; for three years, 98 per cent; gain, 2 points, or 2 per cent.

In my first comparisons of results given in the report for Septemer 30, 1899, attention was particularly called to the subject of spelling, a branch in which, by general consent, blind students were held to be necessarily and hopelessly inferior to those who can see. Blindness so completely prevents the common methods of practice in spelling and so limits the range and use of literature that the assumption seems to be not only plausible, but reasonable.

A comparison of the results obtained in this school and in the State schools threw a new light upon this subject, dispelled the old disparaging belief, and actually reversed the position.

In 1899 the comparison covered seven years of work, and the inquiry is now continued over three more years for the State and five more for the institution.

The following table gives the results in percentages:

SUBJECT.	PER CENT CLAIMED OF NUMBER EXAMINED.				PER CENT ALLOWED OF NUMBER EXAMINED.				PER CENT ALLOWED OF NUMBER CLAIMED.			
	INSTITUTION.		STATE.		INSTITUTION.		STATE.		INSTITUTION.		STATE.	
	1898 for 7 years.	1903 for 5 years.	1898 for 7 years.	1901 for 3 years.	1898 for 7 years.	1903 for 5 years.	1898 for 7 years.	1901 for 3 years.	1898 for 7 years.	1903 for 5 years.	1898 for 7 years.	1901 for 3 years.
Spelling	72	82	61	70	71	82	59	68	99	99	96	98

Comparing the three and five year periods each with the seven-year period, the following changes appear:

In papers claimed of number examined, the institution gained 13.8 per cent; the State gained 14.7 per cent.

In papers allowed of number examined, the institution gained 15.4 per cent; the State gained 15.2 per cent.

In papers allowed of number claimed, the institution secured for each period 99 per cent; the State gained 2 per cent.

During the seven years ending June 30, 1898, the institution exceeded the State 18 per cent in papers claimed of number examined; 20.3 per cent in papers allowed of number examined; 3.1 per cent in papers allowed of number claimed.

During the three years for the State ending June 30, 1901, and five years for the institution ending June 30, 1903, the institution exceeded the State 17.1 per cent in papers claimed of number examined; 20.5 per cent in papers allowed of number examined; 1 per cent in papers allowed of number claimed.

For the whole period of ten years for the State and twelve years for the institution, the institution exceeded the State 20.3 per cent in papers claimed of number examined; 22.5 per cent in papers allowed of number examined; 2 per cent in papers allowed of number claimed.

For the first period of seven years it appears that of the whole number examined in spelling, the institution passed 71 per cent and the State 59 per cent, a difference in favor of the institution of 12 per cent.

For the last period of three years for the State and five for the institution, the institution passed 82 per cent and the State 68 per cent, a difference in favor of the institution of 14 per cent.

In the last three years the State has gained 15.2 per cent in papers passed and the institution 15.4 per cent.

If the excess of advantage were shared equally between the State schools and the institution, it could easily be accounted for as resulting from those variable conditions which exist to a greater or less extent in all schools, and which cause results in one year to differ from those of another. But when for a period of years the advantage is on one side, and that too the weaker one, it seems that the cause must lie largely in the different theories adopted as the basis of practice in this branch of language work.

In the previous discussion of this question (Report September 30, 1899), it was shown, first, that the sense of hearing and the speaking voice, together with the phonic memory and the vocal memory, constitute the primary physiological and psychological basis of language, and therefore of spelling; second, that as written letters and words are only the signs for the real objects, visual methods and memories, of which visual writing is one, should only be used as supplemental to, and not as a substitute for, aural methods and memories. The experience of the past five years confirms the opinion that this view is pedagogically correct.

The low efficiency of schools generally in spelling has created a wide interest and resulted in some valuable contributions on this subject.

Among the new textual books for the current year is one by George E. Johnson, of the University School, Cleveland, Ohio. Referring to the *phonic* difficulties of our language, Mr. Johnson says: "More than 95 per cent of the errors in spelling monosyllables are in the vowels."

The reference is of course to the spelling of pupils having sight, and who every day and hour see the vowels correctly used in spelling books, text books, and all reading matter. The memory is that of lineal form, but if the words be written, the form will usually differ from the printed form, thus giving rise to another series of form memories, which hinders rather than helps the learner. The motor memory of writing is probably dependent upon and inseparable from the form memory.

The right use of vowels must depend upon memories of some kind. In this case it appears that, notwithstanding all these visual resources in constant use, 95 per cent of all errors in monosyllabic spelling occur with less than one-third of the letters of the alphabet.

I am indebted to Mr. Johnson for some interesting data contributed by Herman Schiller, a German investigator, who has made extensive tests with German children to prove the value of methods in spelling. From his experiments Mr. Schiller determined the value of several different practice methods, under the two general heads of visual and aural, to be as follows, from highest to lowest:

1. Copying with speaking (naming the letters softly).
2. Copying with speaking aloud.
3. Seeing with writing movement.
4. Spelling (hearing the letters named).
5. Seeing with speaking aloud.
6. Seeing with speaking softly.
7. Seeing alone.
8. Hearing with writing movement.
9. Hearing with speaking aloud.
10. Hearing with speaking softly.
11. Hearing alone (word pronounced only).

In all these methods, except hearing the letters named, and hearing the word pronounced but not spelled, the work is done by the pupil alone.

Spelling based on words pronounced but not spelled to the pupils takes lowest place, but spelling based on words both pronounced and spelled to the ear takes fourth place. Here it should be noted that there is a long period in a child's life before it has learned to read or write, when hearing and speech are the only available means of learning language.

It will be seen that Schiller gives first place to a composite method—copying and speaking softly—the complete act involving four memories, namely, a visual form memory, a manual motor memory, a vocal motor memory, and the aural memory, which last necessarily accompanies an articulated sound, for if there be no hearing there can be no speech.

The scheme outlined by Mr. Schiller doubtless embraces all the expedients employed with pupils who can see; but, as will be seen, differs widely from the practice in this school, which is outlined as follows:

1. Speaking word by teacher.
2. Hearing word by pupil.
3. Speaking letters and syllables by teacher.
4. Hearing letters and syllables by pupil.
5. Speaking word by pupil.
6. Speaking letters by pupil. } Hearing himself.
7. Hearing word spoken and spelled by teacher, writing in embossed form with reading by touch, with and without loud speaking in class order.
8. Hearing word spoken without spelling, with writing on typewriter.

Comparing the two schemes, it may be said that in respect to hearing, speaking and writing, they are substantially similar, although in practice the blind are always at disadvantage. Our scheme, however, does not embrace any of the visual resources which form a very important part of the scheme for pupils who can see; and yet, as before seen, the visual basis, as typified in Mr. Schiller's practice school, has yielded 64 per cent in results, while the aural basis has given 77 per cent.

In the matter of writing and reading there is of course a wide dissimilarity in appliances and in their operation, but no one will for a moment contend that the sense of touch is at all commensurate with the sense of sight. The difference in results seems to be dependent on the difference in value assigned to visual and aural methods.

In schools for the seeing, visual methods are given first place throughout the course, and the sense of sight is intensively and systematically trained in color, form, drawing, nature study, manual training, games, and in many other ways, while hearing is quite neglected. Indeed, the hearing and aural methods receive about as much consideration in schools for the seeing as sight and visual methods do in schools for the blind.

Hearing is not wholly ignored, but it is used only in casual ways, and is never systematically trained on pedagogical lines, even in the study of music.

In schools for the blind visual methods are impracticable, and hearing necessarily takes first place, and is the chief foundation and reliance in the study of language and all other subjects.

In connection with the subject of examinations, it should be pointed out that a large part of the time and energy of this school is devoted to a thorough and extended course of music study,

technical and theoretical, in which the attainments of the pupils are very meritorious. Owing, however, to the peculiar and anomalous organization of the University of the State of New York, music subjects are not recognized in the preliminary, secondary, or high school courses, and hence our pupils can receive no credentials and the institution no recognition for the extensive and excellent work done in the music department.

The educational interests of the State would be promoted and the University broadened and strengthened if the branches of music study were added to the University list of subjects, and credentials offered for successful work, the same as is done in other subjects.

Obviously, if the time we devote to music could have been given to literary studies, our examination results would have been greatly increased.

The educational resources of technical and theoretical music are indispensible to the education of the blind. The difficulties are many and great, but our facilities are excellent, our methods good, and the results gratifying.

In June last fifteen examinations of the American College of Musicians were successfully passed by pupils of the music department in Organ Demonstrative, Acoustics, Form, and Esthetics.

The use of raffia in the manual training classes has justified the hopes raised concerning it something more than two years ago, when it was introduced.

The material easily brings the mind and the hand into agreeable relation, and offers the widest scope for ever increasing skill, facility, ingenuity, originality and taste.

In the manual training course usually prescribed for children who see, the first step is taken with raffia, which is followed by

cord-work. At first we observed this order, but experience has shown that in our classes the lessons in cord-work should precede those of raffia, as the former is firmer and more easily manipulated by beginners than the latter.

One of the interesting and very enjoyable features of the term which opened in September was a series of lectures by Miss Hannah A. Babcock, for many years identified with the music department, and who in company with Mrs. Wait spent several weeks during the past summer in travel abroad. The route followed a short itinerary through the Netherlands, the Rhine district, Switzerland, Italy, France, England and Scotland. In a course of thirteen lectures each occupying forty-five minutes, Miss Babcock gave a graphic account of her observations and impressions of places and people, enriched by copious references to geography, scenery, history, biography, architecture, literature, music and art.

These lectures, given to the faculty and school, were a noteworthy contribution to the educational work of the year, and will long be remembered with pleasure by those who heard them.

The recent purchase of thirty-seven new typewriting machines has greatly improved our facilities for class work in all branches.

The wide range of text books now available in New York Point, which is being steadily enlarged by the addition of important works, a complete outfit of writing appliances, comprising point tablets, kleidographs and typewriting machines, has greatly stimulated the mental activities of the pupils and increased the desire for real disciplinary work and for self-culture.

The year has been one of hard work, and while nothing else could have been expected, still it affords me much pleasure to

express my appreciation of the cordial cooperation of my coworkers and to commend the pupils for their interest, industry and good deportment.

Respectfully submitted.

WM. B. WAIT,

Principal.

Daily Program.

A. M.

8 to 8.10.

Chapel exercises.

8.10 to 9.00.

Geometry,	Piano,
Arithmetic,	Point music notation,
Advanced English,	Counterpoint,
Geography,	Organ,
Reading,	Piano tuning,
Kindergarten,	Manual training.

9.00 to 9.50.

Arithmetic,	Harmonic notation,
Physiology and hygiene,	Harmony,
Kleidograph,	Organ,
Nature study,	Piano,
Geography,	Piano tuning,
Spelling,	Manual training,
Point writing,	Kindergarten.

9.50 to 10.00.

Recess.

10.00 to 10.50.

Arithmetic,	Organ,
Elementary U. S. history,	Piano,
Advanced U. S. history,	Piano tuning,
Geography,	Manual training.
Kindergarten,	

10.50 to 11.40.

Arithmetic,	Piano,
Physics,	Organ,
Elementary English,	Manual training,
Language lessons,	Piano tuning,
Kindergarten,	Geography.

11.40 to 11.55.

Recess.

11.55 to 12.45.

Arithmetic,	Organ,
Geography,	Piano tuning,
Calisthenics,	Harmonic notation,
Kindergarten,	Harmony,
Algebra,	Manual training.
Piano,	

P. M.

1.45 to 2.30.

Senior singing class,	Piano,
Junior singing class,	Piano tuning,
Typewriting,	Manual training.

2.30 to 3.15.

Reading,	Piano,
Spelling,	Organ,
Typewriting,	Music history,
Elementary English,	Piano tuning,
Home science,	Manual training.

3.15 to 3.30.

Recess.

3.30 to 4.15.

Latin, first year,	Piano,
Reading,	Piano tuning,
Spelling,	Organ,
Typewriting,	Manual training,
Home science,	Kindergarten.

4.15 to 5.00.

Spelling,	Organ,
Typewriting,	Piano,
Home science,	Manual training,
Kindergarten,	Piano tuning.

Except from 6 to 6.30 the time from 5 to 8.30 is divided into half hours, and occupied in reading, general study, and the practice of music.

Regents Requirements.

[From the Syllabus of the University of the State of New York.]

PRELIMINARY AND ACADEMIC EXAMINATIONS.

Below is a complete table, grouped according to cognate relations of all subjects in which regular examinations are held to meet the varying needs, dependent on locality, constituencies and special courses, of the secondary schools of the State. The appearance of so many subjects on this list should not be made an excuse for overcrowding the curriculum. Principals should not form classes in advanced subjects with immature pupils, nor should they confuse with the secondary school course subjects in which examinations are held or instruction is given for advanced or special students or for those pursuing extension courses.

PRELIMINARY STUDIES.

Reading,	Elementary English,
Writing,	Arithmetic,
Spelling,	Geography.

ACADEMIC STUDIES.

The table assumes that each student takes three studies each day for five days each week. The term "count" represents ten weeks' work in one of these studies. The figure prefixed to each subject shows how many counts are allowed that subject.

Those who pass successfully in both parts of any of the follow-

ing four parallel courses will receive half credit for the second part:

1 Second-year Latin or Caesar.

2 Third-year Latin or Virgil's Aeneid.

3 Second-year Greek or Anabasis.

4 Third-year Greek or Homer's Iliad and twenty weeks of equal grade.

Those who pass successfully in the following courses will receive full credit:

1 Second-year English and American selections.

2 Third-year English and English selections.

3 English reading and history of literature.

GROUP 1.

LANGUAGE AND LITERATURE—ENGLISH (*a*)

4 English, first year, or

2 Advanced English and

2 English composition.

4 English, second year, or

2 Rhetoric and

2 American selections.

4 English, third year, or

2 Advanced English composition and

2 English selections.

4 English reading, or

4 History of literature.

2 Business English (*d*).

MODERN FOREIGN.

4 German, first year.

4 German, second year.

4 German, third year.

4 French, first year.

4 French, second year.

4 French, third year.

4 Spanish, first year.

4 Spanish, second year.

4 Spanish, third year.

ANCIENT.

4 Latin, first year (*b*).

4 Latin, second year (*c*).

4 Caesar's Commentaries.

4 Latin, third year (*c*)

2 Sallust's Catiline.

3 Cicero's Orations.

4 Virgil's Aeneid.

1 Virgil's Eclogues.

1 Latin composition.

4 Greek, first year (*b*).

4 Greek, second year (*c*).

4 Xenophon's Anabasis.

2 Homer's Iliad.

4 Greek, third year (*c*).

1 Greek composition.

GROUP 2.

MATHEMATICS.

2 Advanced arithmetic.

4 Algebra.

2 Advanced algebra.

4 Plane geometry.

2 Solid geometry.

2 Trigonometry.

2 Business arithmetic (*d*).

GROUP 3.

SCIENCE.

PHYSICAL.

2 Astronomy,

4 Physics,

4 Chemistry.

GEOLOGIC.

2 Physical geography,

2 Geology.

BIOLOGIC.

2 Botany,

2 Zoology,

2 Physiology and hygiene.

GROUP 4.

HISTORY AND SOCIAL SCIENCE.

2 Elementary United States history and civics,

2 Greek history,

2 Roman history,

2 Medieval history,

2 English history,

2 Advanced United States history,

2 Civics,

2 Economics,

2 Commercial geography (*d*),

2 Commercial law (*d*),

1 History of commerce (*d*).

GROUP 5.

OTHER STUDIES.

2 Stenography, 50 words per minute,

2 Stenography, 100 words per minute,

2 First-year home science (*e*),

2 Second-year home science (*e*),

2 First-year shopwork (*e*),

2 Second-year shopwork (*e*),

2 Bookkeeping,

2 Advanced bookkeeping (*d*),

2 Business practice, etc. (*d*),

1 Business writing (*d*),

2 Typewriting (*d*).

FORM-STUDY AND DRAWING.

2 Drawing,

2 Advanced drawing.

SUMMARY.

Subjects.	Branches.	Counts.
English	12	34
German	3	12
French	3	12
Spanish	3	12
Latin	9	26
Greek	6	19
Mathematics	7	18
Science	8	20
History, etc	11	21
Other studies	12	25
Total	74	199

(*a*) No extra counts will be given to those who pass both in English, first year, and advanced English and English composition; English, second year, and rhetoric; English, third year, and advanced English composition.

(*b*) In first-year Latin and Greek candidates may take the separate examination or defer it and receive eight counts each for passing Cæsar and Anabasis examinations, which include the

work of the first year. The separate examination is provided for those who may not study Latin or Greek after the first year, and for those who prefer to secure the four credits for first year's work and to take a separate examination in Cæsar or Anabasis rather than have eight counts dependent on a single trial.

(*c*) Latin, second year, is offered as a substitute for Cæsar, and Greek, second year, as a substitute for Anabasis; Latin, third year, and Greek, third year, are essentially sight translations.

(*d*) The special subjects for State business credentials may be credited toward academic credentials: advanced bookkeeping, commercial law, business English, business arithmetic, business practice and office methods, commercial geography and history of commerce, typewriting and business writing.

(*e*) For the present no formal written examinations will be given in home science and shopwork, but two counts will be allowed for the successful completion of each year's work on the certificate of the principal and the approval of the Regents inspector.

NOTES.

Order of studies—There is no restriction in the order in which studies may be taken.

Time limit—There is no limit of time, but all credentials issued by the University are good till canceled for cause.

Seventy-five per cent of correct answers is required in all subjects.

Answer papers will be reviewed in the Regents office, and all papers below standard will be returned to the candidates. For those accepted, pass cards will be issued.

Candidates not attending schools in which Regents examinations are held should send notice at least ten days in advance,

stating at what time and in what studies they wish to be examined, that required desk room may be provided at the most convenient place.

Candidates who fail to send this advance notice can be admitted only so far as there are unoccupied seats.

Professional certificates without examinations—Candidates having credentials which can be accepted in place of examinations should send them to the high school department.

Sample papers—The academic papers and the professional papers for each year are bound in separate volumes, either of which is mailed in paper covers for 75 cents, or board for 50 cents. Unbound sample papers may be had for 1 cent each.

UNIVERSITY CREDENTIALS.

1. Pass card—Any study.

2. Preliminary (preacademic) certificate—Reading, writing, spelling, elementary English, arithmetic, geography.

3. Academic certificates—All preliminaries and the subjects specified for the first-year certificate; all preliminaries and any 24, 36, 48, 60, etc., counts, if one-sixth of these counts are in English.*

The number of counts that each subject represents is given in the table of groups. For 24 counts a two-year certificate will be issued, and for 36, 48, etc., counts a three, four, etc., year certificate will be issued. A new certificate will be given when 12 additional counts, which represent a full year's work, are earned.

First-year certificate—No certificate is issued for 12 counts unless it includes the preliminaries and first-year English* (or English composition and two other English counts).

*Any foreign language may be substituted for English, but the papers of all students who claim this privilege will be revised carefully for English.

Academic diploma—All preliminaries and any 48 counts, if not less than 8 are in English,* and not less than 6 each from the second, third, and fourth groups.

Classical academic diploma—This credential will be issued on request to such students as meet the requirements for an academic diploma and have credit for the required classical studies. The required classical studies are as follows: First-year Latin, Cæsar or second-year Latin, Cicero, Virgil, Latin composition, first-year Greek, Xenophon or second-year Greek, Iliad, Greek composition, Greek history, Roman history.

Advanced diploma — This single diploma provides for all academic courses longer than the regular 48-count course covered by the academic diploma above. It is issued only to those who have earned the regular 48-count diploma and 12, 24, or 36, etc., counts in addition. On its face are specified the total counts, its name being determined by the highest multiple of 12.

Honors—When three-fourths of all the counts for any academic certificate or diploma are won by at least 90 per cent or more, the credential will be recorded and marked as having been earned "with honor," and the annual report will show how many honor credentials have been issued to each school, with names of recipients.

Indorsements—Holders of diplomas may have studies passed later recorded on the back, or, by special request, on the face; but such indorsements will not be made on certificates.

Duplicate credentials—These will be issued to replace lost or soiled originals on receipt of 25 cents each for the extra labor of looking up and verifying records.

---

*Any foreign language may be substituted for English, but the papers of all students who claim this privilege will be revised carefully for English.

INSTRUCTIONS TO CANDIDATES.

To be read aloud to all candidates by the principal or the deputy in charge at the beginning of each session.

1. No candidate shall communicate in any way or bring to the examination books or helps of any kind or question any examiner.

2. At the close of the examination in each subject each candidate must affix to his answer paper, in the line following the last answer, the following declaration, subscribe his name and then deliver his answer paper to the examiner:

"I now, at the close of the examination in (name subject), declare that prior to this examination I had no knowledge of what questions were to be proposed, and have neither given nor received explanations or other aid in answering any of them."

Every set of answers lacking this declaration, however satisfactory in other respects, will be rejected.*

3. Any candidate detected in trying to give or obtain aid will be instantly dismissed from the room and his papers for the entire week will be canceled.

4. Any candidate who, with fraudulent intent, endeavors to obtain any credential of the University shall be debarred from entering any Regents examination till admitted by special permission from the University on written application to the secretary. The University reserves the right to revoke any of its credentials obtained by disregard or violation of any of its rules. Ignorance of these rules will not be accepted as an excuse.

5. No candidate shall enter the examination more than half an hour late, and no candidate shall leave the room within half an hour after the distribution of question papers.

---

*Schools preferring may have printed copies of the prescribed declaration conspicuously posted in the examination rooms, requiring students to subscribe to it by writing merely the formula, "I do so declare," followed by their signatures.

6. Heed strictly all directions on the question papers and read the questions very carefully. Do not give information that is not asked for. Write in ink on both sides of the paper. Give special attention to general order, legibility and neatness. Use only paper distributed by the examiners.

7. Write answers in the order of the questions. Do not copy the questions, but write the number of each question in the left margin before the answer. Leave a line blank after the answer to each question.

8. Papers should not be folded. At the top of each sheet or half sheet should be written on two separate lines, 1, subject; 2, date; 3, place; 4, name, e. g.:

Arithmetic.	Albany High School.
June 15, 1903.	James Burns.

Outline of Music Studies.

[From the Syllabus of the American College of Musicians.]

NOTATION.

The staff; meter; F, G, and C clefs; signature of time and key; dynamics; tempo; form. The study should be objective throughout, the essential nature and relation of things being first considered and then the signs therefor. The study should be accompanied from the first with daily exercises in writing, in rendering by voice or instrument, and in interpreting or reading by ear. This will give facility in the use of notation, accuracy in performance, and will render the contents of the staff intelligible to the ear. The cultivation of discriminating aural perception is much neglected, and yet the contents of a musical expression should be as intelligible to the ear when rendered into sound as are the contents of a picture to the eye.

GENERAL MUSIC HISTORY.

First year—Origin and nature of primitive music, vocal and instrumental; music among the Hebrews and other ancient nations; development by the Greeks; origin of the organ.

2. Music from the beginning of the Christian era through the first ten centuries; influence of the church; the Ambrosian and Gregorian modes; notation; origin of polyphony.

3. Music from about 1000 A. D. to 1400 A. D.; development of notation and polyphony; church and secular music; counterpoint;

influence of the Crusades; the Troubadours and Minnesingers; the Folk Song; the organ.

4. Music, 1400 to about 1600; the advance of counterpoint; the Netherlandic epoch; progress and influence of secular and church music; culmination of counterpoint; rise of opera and oratorio; progress of instrumental music; improvement of the organ.

5. Music, 1600 to 1700, in Germany, Italy, France, England and other countries; development of the opera and oratorio; introduction of the harpsichord and clavichord; the progress of instrumental music; the violin group; wood and brass instruments and the organ; the orchestra.

6. Music, 1700 to the present; Italian, French and German opera; oratorio, cantata, and passion music; instrumental music; the song; development of musical forms; the pianoforte; development of the modern tonal style; derivation of standard pitch.

MUSIC HISTORY.

Second year—In connection with the general outlines, the development of music in the following special lines should be studied: Ancient and modern tonality; standards of pitch; origin and improvement of instruments; art forms; systems of tuning; national characteristics; Italian, French and German opera; church and organ music; biography.

HARMONY.

First year—A thorough working knowledge of the formation, names and classification of intervals, scales, keys, chords; figured bass; structure of forbidden progressions. The student should be prepared to recognize these elements at sight and by ear, and to form them with facility upon keyboard and staff.

Rules of part-writing; concords and their inversions in all keys; auxiliary and passing notes; cadences; the phrase and period; modulations by means of triads only; dictated and original exercises to be written and played; reading by ear.

Second year—Discords and their inversions; modulation; dictated and original exercises, with figured bass, to be written and played; harmonizing melodies; reading by ear.

Third year.—Altered and ambiguous chords; dictated and original exercises in figured bass; modulation; harmonizing melodies with modulations; reading by ear; exercises to be written and played.

Fourth year—Organ point; suspension; anticipation; passing notes; melodic embellishments; harmonic embellishments; harmonizing melodies and unfigured basses; figuration; reading by ear; exercises to be written and played.

Fifth year—Advanced.

COUNTERPOINT.

First year—Two parts; one, two, three, four, six, and eight notes against one; syncopation; florid counterpoint; dictated and original exercises, to be written and played daily throughout the course; reading by ear.

Second year—Three parts; all classes, as in first year. Four parts; all classes, as in first year.

Third year—Counterpoint in five or more parts; imitation; canon. In addition to the study of examples, the student must prepare original exercises throughout the course. Fugue: the subject; real and tonal answers; countersubject; episode; reply; modulation; stretto; pedal point; analysis and classification of examples; original work; reading by ear.

Fourth year—Double, triple and quadruple, with advanced study of subjects, as in third year.

TERMINOLOGY.

In the various departments of music a large number of terms of special significance and derived from many sources are employed, and with which the student of music should be acquainted. The study is designed to bring out the technical and exact meaning of such terms, together with their derivation, orthography and correct pronunciation. The study should include a critical examination of terms used in melody, rhythm, dynamics, meter, harmony, counterpoint, and, in short, in every branch of music. The following are examples: Define key, scale, mutation stop, triad, adagio, stretto, exposition, the inverted turn, etc.

MUSIC FORM.

First year—Meter; rhythm; section; phrase; period; small and large primary forms; licenses of construction; development of motives; composite primary form; theme and variations, étude, dance forms, march, idealized dance forms, special forms, reading and analysis throughout the course, with original work.

Second year—The Rondo; first, second, third and mutational forms; vocal forms; first and third parts of sonatina form in major and minor; omissions; second part of the sonatina form.

Third year—The Sonata; principal subject; secondary subject; closing group; coda; connecting link; third part; modulations; modifications; developments; theoretic work; finale; higher rondo forms; the fourth and fifth forms; the slow movement; the composite large sonata; other applications of the instrumental forms; canon and fugue; reading and analysis throughout the course, with original work.

ESTHETICS.

The relation and functions of talent, emotion, intelligence and technic to expression; mechanical devices and processes; accents, their uses and classifications; nature of meter and rhythm; grammatical accent; esthetic value of regular, displaced and syncopic accent; phrasing; characteristic accents; national and individual; melodic accents; thematic accent by transformations; quantitative accent; harmonic accent; utility of dissonances; the slur; auxiliary, neighboring and passing notes; suspension, anticipation and organ point. Dynamics as applied to melody; melody with and without accompaniment; simple and elaborate accompaniment; relative importance of interwoven melodies; dynamic effect of fundamental basses; dynamics in accompaniment; the crescendo and diminuendo; sudden dynamic changes; tempo; accelerando and ritardando; sudden changes of tempo; touch and tone color; use of the pedals; value of unity and diversity.

The study should be accompanied by ample illustrations, with examination of many examples and reading by ear. Special effort should be made to cultivate the critical in connection with the executive faculties.

ACOUSTICS.

This study should embrace the phenomena and laws relating to the production and properties of sound waves and tones, transmission, pitch, quality, velocity, reflection, refraction, vibration of strings and pipes, resonance and interference, beats and beat tones, musical intervals, temperament.

ORCHESTRATION.

Instruments played with a bow; instruments played with the hand; stringed instruments with keys; reed instruments; wind instruments without reeds; wind instruments with keyboards;

brass instruments with mouthpieces; wood instruments with mouthpieces; instruments of percussion; miscellaneous instruments.

ORGAN, VOICE AND VIOLIN.

The technical course in each of these branches will be published separately.

List of Publications in the New York Point Print.

These publications are obtained at the American Printing House for the Blind, Louisville, Ky.:

MUSIC CULTURE.

Chopin and Other Musical Essays, H. T. Fink	$3 00
Composition, Dr. J. Stainer	2 25
Counterpoint, Dr. J. F. Bridge	75
Explanatory Introduction to the Riemann edition of the Beethoven Sonatas	10
Guitar Method, Carcassi, parts 1 and 2	3 00
How to Teach Bands, F. J. Keller	50
Key to Wait's Musical Notation, revised	25
Lessons in Musical History, J. C. Filmore	2 00
Manual of Musical History, Ritter	50
Materials used in Musical Composition, Percy Goetschius, complete in 5 volumes; volume 1, $2.50; volume 2, $2; volume 3, $2; volume 4, $2; volume 5, $1.25	9 75
Music and Culture, K. Merz	2 00
Music and Morals (selections), Rev. H. R. Haweis	1 50
Music Talks with Children, Thomas Tapper	2 50
Music as a Representative Art, G. L. Raymond	1 50
Music in its Relations to the Intellect and the Emotions	60
Musical History, G. A. MacFarren	2 50
National Music of the World, Chorley	3 00
Normal Course of Piano Technic, W. B. Wait	2 00

Notes on Tuning, J. A. Simpson	$0 25
Organ Method, Dr. J. Stainer, 2 volumes	2 00
Panofka's Vocal Lessons, 2 volumes	40
Pronouncing Dictionary of Musical Terms, edited by B. B. Huntoon, 2 volumes	5 00
Rhythm and Harmony in Poetry and Music, G. L. Raymond, 2 volumes	5 00
Sound and Its Phenomena, Brewer	3 50
Stories about Musicians, Mrs. Ellet, 3 volumes	9 00
The Elements of Harmonic Notation, W. B. Wait	1 00
The Elements of the Beautiful in Music, Stainer	1 00
The Great German Composers, J. Stieler, 2 volumes	5 00
Theory of Music, L. C. Elson	3 00
The Standard Operas, G. P. Upton, 2 volumes	6 00
The Students' Helmholtz, Broadhouse, 2 volumes	7 00
The Wagner Story Book, Henry Frost	3 50
Touch and Technic, Dr. William Mason, Vol. 1	75
Tuners' Guide; Tuning the Pianoforte, W. Geib	2 00
Violin Method, Louis Schubert, first part	2 00
Wait's System of New York Point Musical Notation, revised	1 00
Wait's System of New York Point Musical Notation, duplicate in line and point	2 00
Wait's System of New York Point Musical Notation, in line	1 00

PIANO STUDIES.

Scale Studies—Book 1.

Al. Schmidt, Op. 16, Nos. 3, 4.

Berens, Op. 61, No. 1.

Bertini, Op. 29, No. 23.

Döring, Op. 8, Nos. 9, 10.

Duvernoy, Op. 176, Nos. 1, 13, 14.

Köhler, Op. 115, Nos. 1, 2.

Le Couppey, Op. 26, Nos. 1, 2.

Lemoine, Op. 37, No. 24.

Arpeggio Studies—Book 1.

Czerny, Op. 599, Nos. 84, 87, 90, 94, 100.

Czerny, Op. 636, No. 7.

Duvernoy, Op. 120, Nos. 4, 7, 8.

Köhler, Op. 115, Nos. 9, 10.

Triplet Studies—Book 1.

Bertini, Op. 100, No. 7.

Heller, Op. 45, Nos. 23, 24.

Köhler, Op. 167, Nos. 1, 2, 6, 8.

Köhler, Op. 175, No. 8.

Krause, Op. 2, No. 2.

Lemoine, Op. 37, Nos. 8, 16.

Legato Studies—Book 1.

Bertini, Op. 100, No. 12.

Döring, Op. 8, No. 11.

Köhler, Op. 151, Nos. 7, 8, 9, 10.

Köhler, Op. 175, Nos. 1, 3, 6.

Spindler, Op. 58, No. 1.

Velocity Studies—Book 1.

Berens, Op. 3, No. 6.

Czerny, Op. 636, Nos. 20, 21.

Czerny, Etudes de la Velocité, No. 11.

Döring, Op. 8, No. 8.

Heller, Op. 72, No. 5.

Le Couppey, Op. 26, No. 12.

Mendelssohn, Op. 72, No. 5.

Trill Studies—Book 1.

A. Krause, Op. 2, Nos. 1, 3.

Köhler, Op. 151, Nos. 1, 2.

L. Röhr, Op. 24, Nos. 1, 2, 3, 4, 5.

The above six sets, stitched in parts, complete..... $1 50

The above six sets bound in one volume..... 2 50

PIANO PIECES.

Bach, J. S. Prelude, No. II, from the Well-tempered Clavier, Tausig selected*..... 05

Bach, J. S. Fugue, No. II, from the Well-tempered Clavier, Tausig selected*..... 05

Bach, J. S. Prelude, No. III, from the Well-tempered Clavier, Tausig selected*..... 15

Bach, J. S. Fugue, No. III, from the Well-tempered Clavier, Tausig selected*..... 05

Bach, J. S. Prelude, No. IV, from the Well-tempered Clavier, Tausig selected*..... 10

Bach, J. S. Fugue, No. IV, from the Well-tempered Clavier, Tausig selected*..... 15

Bach, J. S. Prelude, No. VII, from the Well-tempered Clavier, Tausig selected*..... 05

Bach, J. S. Fugue, No. VII, from the Well-tempered Clavier, Tausig selected*..... 05

Bach, J. S. Twelve Preludes*..... 75

Bach, J. S. Fifteen Two-voiced Inventions*..... 1 00

*Prescribed for Associateship Examinations of the American College of Musicians.

Bach, J. S. Allemande, Courante, Gavotte and Bourrée, from the G major suite, Kullak edition,* each..... $0 10

Bach, J. S. Gigue, from the G major suite, Kullak edition* 20

Bach, J. S. Fugue from the Toccata in E minor, Kullak edition* 15

Bach, J. S. Preambulum, Kullak edition*..... 05

Bach, J. S. Prelude in C, No. 32, from Pianists' First and Second Year.....

Bach, J. S. Bourrée in B minor, from Violin Sonata No. 2..... 05

Bach, J. S. Bourrée in G major, from Violoncello Sonata No. 4..... 05

Bach, J. S. Album of twenty-one selected pieces, Peter's edition 1 00

Bach-Mason. Gavotte in D major, from the sixth sonata for Violoncello 15

Baumfelder, F. "Kinderscenen," Op. 270, Nos. 1 to 8... 50

Beaumont, P. Berceuse, "Slumber Sweetly"..... 10

Beethoven, L. Seven Bagatelles, Op. 33..... 60

Beethoven, L. Sonatina, Op. 49, No. 1..... 50

Beethoven, L. Sonatina, Op. 49, No. 2..... 40

Beethoven, L. Sonata Pathetique, Riemann edition,* Op. 13..... 85

Beethoven, L. Sonata in A flat, Steingraeber edition,* Op. 26..... 75

Beethoven, L. Minuet in C, No. 43, from Pianists' First and Second Year.....

Beethoven, L. Sonatina, No. 1 in G. No. 19, from Pianists' First and Second Year.....

*Prescribed for Associateship Examinations of the American College of Musicians.

Beethoven, L. Album Leaf, "Für Elise"	$0 05
Behr, F. Child's Song, In the Month of May, Child's Play, Shepherd's Song, Op. 575, Nos. 1, 2, 3 and 6. Nos. 1, 2, 3 and 4, from Pianists' First and Second Year	
Biedermann, A. J. Spring Flowers. No. 5, from Pianists' First and Second Year	
Biedermann, A. J. The Old Man in Leather, Op. 91, No. 2. No. 7, from Pianists' First and Second Year	
Blakeslee. Crystal Fountain Waltz	05
Blakeslee. May Party Dance	10
Bohm, Carl. With Song and Mirth	15
Burgmüller, F. Twenty-five progressive pieces, Op. 100	1 00
Chaminade, C. Scarf Dance, Air de Ballet	05
Chopin, F. Polonaise, Op. 40, No. 1	10
Chopin, F. Waltz,* Op. 64, No. 1	10
Chopin, F. Waltz,* Op. 34, No. 1	30
Chopin, F. Waltz,* Op. 34, No. 3	10
Chopin, F. Nocturne, No. 11,* Op. 37, No. 1	10
Chopin, F. Nocturne, No. 12,* Op. 37, No. 2	30
Chopin, F. Nocturne,* Op. 9, No. 2	05
Chopin, F. Mazurka,* Op. 7, No. 3	10
Chopin, F. Mazurka,* Op. 50, No. 1	05
Chopin, F. Etude, Op. 10, No. 5	10
Chopin, F. Prelude, Op. 28, No. 15	10
Chopin, F. Impromptu, Op. 29, No. 1	15
Chopin, F. Ballade, No. 2, Op. 38	20
Chopin-Liszt. Polish Song, Op. 74, No. 2	25

*Prescribed for Associateship Examinations of the American College of Musicians.

Clementi, M. Sonatinas, edited by Cotta, Op. 36, Nos. 1, 2, 3, 4, 5 and 6..... $0 75

Cramer, J. B. Studies, Nos. 1, 7 and 8..... 25

Czerny, C. 101 explanatory lessons, Op. 261..... 2 00

Due, F. Bric-a-Brac, Album Musicale..... 1 00

Ehmant, A. 36 melodic and rythmical studies, 4 books. 1 00

Gade, Niels W. Christmas pieces, Op. 36, Nos. 1, 2, 3, 4, 5 and 6..... 50

Gaide, P. Dance of the Gnomes..... 10

Geibel, A. Gavotte Allemande..... 10

Giese, T. Six melodious pieces, Op. 293..... 50

Goerdeler, R. Electric Flash Galop, duet..... 10

Goldner, W. Gavotte Mignonne..... 10

Grieg, E. Anitra's Dance..... 15

Grieg, E. To Spring, Op. 43, No. 6..... 10

Gurlitt, C. 35 Etudes Facile, Op. 130..... 1 00

Gurlitt, C. "Aus der Kinderwelt," Op. 74, Nos. 1 to 20.. 1 00

Gurlitt, C. The Festive Dance, Op. 140, No. 7. No. 14, from Pianists' First and Second Year.....

Hack, O. The Tin Soldier, Op. 230, No. 2. No. 6, from Pianists' First and Second Year.....

Hack, O. On the Sea, Op. 230, No. 5. No. 9, from Pianists' First and Second Year.....

Handel, G. F. Six Fugues..... 1 00

Handel, G. F. Harmonious Blacksmith, theme with Variations 30

Haydn, J. Andantino un poce Allegretto. No. 22, from Pianists' First and Second Year.....

Heins, C. Dance of Sylphs..... 05

Heller, S. Tarantelle, Op. 85, No. 2..... 20

Heller, S. Curious Story..... $0 10

Hewitt, H. D. With Wind and Tide March, duet..... 10

Hiller, F. Rythmical Studies,* Op. 56, Nos. 1 to 13.... 75

Hiller, F. Serenade, Op. 117, No. 13. No. 37, from Pianists' First and Second Year.....

Hiller, P. Butterfly Chase, Op. 61, No. 10. No. 34, from Pianists' First and Second Year.....

Hiller, P. Farewell, Dear Home, Op. 61, No. 11. No. 36, from Pianists' First and Second Year.....

Hoffman, C. Romance, "On the Heights"..... 05

Holst, E. Marche Triumphale (duet)..... 15

Holst, E. Revel of the Witches (duet)..... 15

Hummel, J. N. Scherzo, No. 47, from Pianists' First and Second Year.....

Jadassohn, A. Children's Dance, Op. 17, No. 3..... 10

Jensen, A. "Wanderbilder" (Scenes of Travel), Op. 17 30

Book 1. No. 1. Greeting at Morn.....

No. 2. Joyous Rambling.....

No. 3. The Mill.....

No. 4. The Wayside Cross.....

No. 5. Distant View.....

No. 6. Village Festival.....

Karganoff, G. Grandfather's Dance, Op. 25, No. 4. No. 29, from Pianists' First and Second Year.....

Ketterer, E. Saltarelle, Op. 266..... 15

Köhler, L. Easy Pieces for Beginners, Op. 190..... 50

Köhler, L. Going to Church, Op. 243. No. 24, from Pianists' First and Second Year.....

Kontski, A. de. Polonaise, Op. 271..... 30

*Prescribed for Associateship Examinations of the American College of Musicians.

Khulau, F. E. Sonatina, Op. 20, No. 1..... $0 30

Kullak, T. Scenes from Childhood, Op. 81, 12 numbers.. 50

Lange, G. Harvest-tide, Op. 243, No. 4. No. 11, from Pianists' First and Second Year.....

Lassen, E. A. Resolution..... 05

Lichner, H. Twelve characteristic pieces..... 75

Lichner, H. A Short Story. No. 13, from Pianists' First and Second Year.....

Liebling, E. Spring Song, Op. 33..... 10

Liszt. "Liebestraume," No. 2*..... 15

Loeschhorn, A. "Aus der Kinderwelt," Op. 96, 12 numbers 75

Loeschhorn, A. In the Twilight, Op. 138, No. 7. No. 21, from Pianists' First and Second Year.....

Löw, J. Cavatina. No. 39, from Pianists' First and Second Year.....

Lysberg, C. B. La Baladine, Op. 51..... 25

MacDowell, E. A. "Hexentanz," Witches' Dance, Op. 17, No. 2.....

Marks, A. B. Petite Valse de Ballet, Op. 27..... 05

Martin. La Ballerina..... 05

Meister, W. Forget Me Not. No. 16, from Pianists' First and Second Year.....

Mendelssohn, F. Rondo Capriccioso,* Op. 14..... 25

Mendelssohn, F. Six Christmas pieces, Op. 72..... 60

Mendelssohn F. "Songs Without Words," 49 numbers complete; Nos. 1,* 3,* 20,* 34*..... 2 50

Mendelssohn, F. Wandering. No. 38, from Pianists' First and Second Year.....

---

*Prescribed for Associateship Examinations of the American College of Musicians.

Merkel, G. Tarantelle, Op. 92..... $0 15

Merkel, G. Hunting Scene, Op. 65..... 10

Mills, S. B. Gavotte, Op. 31..... 15

Mozart, W. A. Sonata in F, No. 6*..... 50

Mozart, W. A. Sonatina in C. No. 25, from Pianists' First and Second Year.....

Mozart, W. A. Rondo in C. No. 26, from Pianists' First and Second Year.....

Moszkowski, M. Serenata 10

Nevin, E. Narcissus, Op. 13, No. 4..... 10

Oesterle, L. Pianists' First and Second Year, a collection of 47 pieces by various authors, carefully graded and fingered by Oesterle.....

Paderewski, I. J. Melody in B, Op. 8, No. 3..... 05

Paderewski, I. J. Minuet in G, Op. 14..... 10

Poldini, E. General Boom Boom. No. 20, from Pianists' First and Second Year.....

Ravina, H. Etude de Style, Op. 14, No. 1..... 10

Ravina, H. Flattery, Op. 86. No. 45, from Pianists' First and Second Year.....

Reinecke, C. At Sunset, Op. 107, No. 14. No. 8, from Pianists' First and Second Year.....

Reinhold, H. Fairy Tale, Op. 39, No. 2. No. 46, from Pianists' First and Second Year.....

Reinhold, H. Hungarian Dance, Op. 39, No. 9. No. 44, from Pianists' First and Second Year.....

Rhode, E. Marionettes. No. 17, from Pianists' First and Second Year.....

Rummel, J. Tyrolienne. No. 10, from Pianists' First and Second Year.....

*Prescribed for Associateship Examinations of the American College of Musicians.

Rummel, J. Rondino Galop. No. 12, from Pianists' First and Second Year.....	
Rummel, J. Les Allegresses Enfantine, six easy pieces.	$0 40
Sapellnikoff, W. Gavotte, Op. 4.....	10
Sapellnikoff, W. Petite Mazurka, Op. 2.....	10
Sawyer, J. J. Esmerelda.....	05
Schmoll, A. Polonaise, Op. 50, No. 23. No. 33, from Pianists' First and Second Year.....	
Schmoll, A. Cymbals and Castanettes. No. 41, from Pianists' First and Second Year.....	
Schubert, F. La Serenade.....	20
Schubert, F. Impromptu, Op. 142, No. 3.....	50
Schubert-Schultz. Minuet, D major.....	05
Scharwenka, X. Polish Dance, Op. 3.....	10
Schuett, E. Etude Mignonne.....	10
Schuett, E. Gavotte Humoresque, Op. 17.....	15
Schumann, R. Album for the Young (Steingraeber edition) Op. 68.....	50
Schumann, R. "Bird as a Prophet," Op. 82, No. 7.....	10
Schumann, R. Novelette, No. 1, Op. 21.....	25
Schumann, R. Romance in F sharp,* Op. 28, No. 2.....	10
Schumann, R. "Warum?"* Op. 12, No. 3.....	10
Schumann, G. Tarantelle, Op. 11.....	30
Sousa, J. P. Liberty Bell March.....	10
Spindler, F. Twelve songs without words, Op. 44.....	50
Spindler, F. "Drawing-room Flower," Op. 17.....	15
Spindler, F. Trumpeter's Serenade. No. 27, from Pianists' First and Second Year.....	

* Prescribed for Associateship Examinations of the American College of Musicians.

Steenfeldt, P. A. D. The Prayer of the King's Daughter. No. 40, from Pianists' First and Second Year.....

Suppé, F. Marche du Diable (duet)..... $0 10

Thomé, F. Melodie. No. 15, from Pianists' First and Second Year.....

Thomé, F. Remembrance. No. 23, from Pianists' First and Second Year.....

Tschaikowsky, P. German Song. No. 30, from Pianists' First and Second Year.....

Tschaikowsky, P. Dolly's Funeral, Op. 39. No. 31, from Pianists' First and Second Year.....

Tschaikowsky, P. Song without words, in F, Op. 2, No. 2 10

Von Wilm, N. Gavotte, Op. 81, No. 10. No. 42, from Pianists' First and Second Year.....

Von Wilm, N. Mazurka, Op. 81, No. 16. No. 35, from Pianists' First and Second Year.....

Waddington, E. The Witches' Patrol, Op. 34, No. 1.... 05

Wagner, R. Magic Fire, from Die Walkure, (duet).... 15

Westerhout, N. Van. Rondo d'Amour..... 10

Wolff, B. Children at Play, Op. 44, No. 6. No. 18, from Pianists' First and Second Year.....

Wolff, B. Rondo in G, Op. 50, No. 1. No. 28, from Pianists' First and Second Year.....

Zitterbart. Romance..... 10

ORGAN MUSIC.

Bach, J. S. Toccata and Fugue in D minor (Peter's Edition, Book IV, No. 4).....

Bach, J. S. Prelude and Fugue in C (No. 1 from Peter's Edition, Book VIII, No. 5).....

Bach, J. S. Prelude and Fugue in G minor (No. 6 from Peter's Edition, Book VIII, No. 5)	$0 10
Bach, J. S. Sonata in E flat (Peter's Edition, Book I, No. 1)*	25
Bach, J. S. The "Title" G minor Fugue (Peter's Edition, Book IV, No. 7)*	15
Bach, J. S. Pastorale in F	10
Batiste, E. Communion in G, Op. 4, No. 1	
Batiste, E. Communion in E minor, Op. 4, No. 2	
Batiste, E. Offertory, Op. 23, No. 2	10
Best, W. J. Pastorale, Op. 38, No. 6	15
Chopin, F. Marche Funébre, from Sonata, Op. 35	10
Eddy, H. C. Prelude and Fugue in A minor	20
Gade, N. W. Postlude in F, Op. 22, No. 1	15
Gade, N. W. Allegretto in C, Op. 22, No. 2	10
Gleason, F. G. Andante con moto from Sonata, Op. 2	10
Groven, A. Prayer in E flat	05
Guilmant, A. Marche Religieuse, Op. 15, No. 2	25
Guilmant, A. Elegy in F minor, Op. 55, No. 3	10
Guilmant, A. Elevation in A flat, Op. 25, No. 2	10
Handel, G. F. Concerto in B flat, No. 6	50
Hopkins, E. J. Siciliano	10
Jadassohn, S. Improvisation in C, Op. 48, No. 2	10
Jensen, A. Bridal Song, Op 45, No. 2	10
Lemmens, J. Fanfare in D	10
Lemmens, J. Adoration	05
Lemmens, J. Marche Pontificale	25
Leschetizky, T. Impromptu, Op. 11, No. 1	10

*Prescribed for Associateship Examinations of the American College of Musicians.

Mendlessohn, F. Sonata in C minor, Op. 65, No. 2.....	$0 50
Mendelssohn, F. Prelude and Fugue, Op. 37, No. 2.....	25
Merkel, G. Christmas Pastorale, Op. 56.....	30
Merkel, G. Trio in F major, Op. 39, No. 1.....	05
Merkel, G. Trio in F sharp, Op. 39, No. 3.....	05
Merkel, G. Adagio from Sonata, Op. 42, No. 2.....	10
Reinecke, C. Vorspiel to "Kingmanfred".....	05
Rheinberger, J. Intermezzo in C from "Sonate-Pastorale," Op. 88.....	05
Rinck, J. C. H. Postlude No. 147, from "Practical Organ School".....	10
Roeder, M. Gavotte in E flat, Op. 7.....	10
Saint-Saens, C. Elevation in E.....	10
Saran, A. Romanza, Op. 5.....	
Schubert, F. Litany in E flat.....	05
Schubert, F. Andante from Symphony in B flat.....	
Silas, E. Andante in C.....	10
Silas, E. March in B flat.....	10
Silas, E. Melody in C.....	
Soederman, A. Swedish Wedding March.....	10
Stainer, J. Organ Method	2 00
Volckmar, W. Adagio in A flat, Op. 256, No. 1.....	10
Volckmar, W. Adagio in B flat, Op. 256, No. 2.....	10
Volckmar, W. Adagio in G, Op. 256, No. 3.....	
Wely, L. Andante in F.....	05

GUITAR MUSIC.

Arpeggio exercises.....	25
Charming Gavotte, by Le Thiere.....	05
Caprice, by King.....	05
Guitar Method, by Carcassi.....	3 00

HYMN TUNES, COMPLETE, $2.00.

Long Meter.

Creation,
Duke Street,
Germany,
Hamburg,
Harmony Grove,
Hebron,
Leydon,
Loving Kindness,
Luther,
Mendon,
Migdol,
Missionary Chant,
Old Hundred,
Park Street,
Rockingham,
Rothwell,
Solid Rock,
Tallis' Evening Hymn,
Uxbridge,
Ward,
Windham.

Common Meter.

Antioch,
Arlington,
Azmon,
Balerma,
Bemerton,
Christmas,
Colchester,
Clarendon,
Coronation,
Cowper,
Dundee,
Downs,
Geer,
Manoah,
Marlow,
Mear,
Noel,
St. Martyn's,
St. Ann's,
Varina,
Woodstock,
Warwick,
Woodland.

Short Meter.

Boylston,
Carlisle,
Comber,
Cranbrook,
Dennis,
Gorton,
Haydn,
Handel,
Laban,
Leighton,
Newark,
Olney,
Olmutz,
Shirland,
Silver Street,
State Street,
St. Thomas,
Thornton,
Withington.

L. P. M., Nashville. *C. P. M.,* Meribah. *H. M.,* Lenox. *6s and 4s,* America. Italian Hymn, Olivet. *6s and 5s,* Morning. *7s,* Pleyel's Hymn, Solitude. *7s and 6s,* Amsterdam, Missionary Hymn, Jerusalem the Golden, Webb. *6s and 7s,* Autumn, Harwell, Faben, Sicily. *11s,* Portuguese Hymn. *12s,* Scotland.

Literature.

LANGUAGE.

Alphabet sheets by the 100	$0 50
A class-book in Etymology	3 50
Beginner's Latin Book, Collar and Daniell	5 00
Cæsar's Commentaries (Latin)	2 00
Composition and Rhetoric, Waddy, 2 volumes	7 00
English Dictionary, 3 volumes	10 50
English Grammar, Butler, 2 volumes	5 00
English Literature, Kellogg, 2 volumes	7 00
Exposition of New York Point Literary Notation, Part I	30
Exposition of New York Point Literary Notation, Part II	15
Exposition of New York Point Literary Notation, Part III	15
Extracts from English Literature, Kellogg, 2 volumes	5 00
First Reader, Miss B	15
German Lessons, Harris	3 50
German Reader, Harris, 2 volumes	6 00
German Vocabulary	3 50
Hand-Book of Punctuation, J. A. Turner	75
Higher Lessons in English, Reed and Kellogg, 2 volumes	7 00
History of German Literature, R. W. Moore, 2 volumes	6 00
Illustrative Selections from American Literature, Painter, 2 volumes	5 00

Introduction to American Literature, Painter, 2 volumes	$6 50
Latin Grammar, Allen and Greenough, 3 volumes	10 50
Latin Literature, J. W. McKail, 2 volumes	6 00
Latin Vocabulary, Allen, 3 volumes	6 00
Language Exercises, Metcalf and Bright	3 50
Nature Readers, Seaside and Wayside Series, No. 1	75
Nature Readers, Seaside and Wayside Series, No. 2	3 00
Nature Readers, Seaside and Wayside Series, No. 3, Part I	2 50
Nature Readers, Seaside and Wayside Series, No. 3, Part II	2 50
Nature Readers, Seaside and Wayside Series, No. 4, Part I	3 50
Nature Readers, Seaside and Wayside Series, No. 4, Part II	3 50
Notes on Cæsar's Commentaries, Greenough and Daniells	9 00
New Word Analysis, Swinton	4 00
Pieces for the Primary Class	75
Point Primer, Wait	15
Point Reader, No. 1	25
Point Reader, No. 2	40
Point Reader, No. 3	40
Point Reader, No. 4	40
Point Reader, No. 5	40
Point Reader, a continuation of Appleton's Readers, No. 6	3 00
Point Reader, a continuation of Appleton's Readers, No. 7	3 00
Point Reader, a continuation of Appleton's Readers, No. 8	3 50

Six Orations of Cicero, with notes, Allen and Greenough.	$3 50
Against Catiline, No. 1	50
Against Catiline, No. 2	40
Against Catiline, No. 3	40
Against Catiline, No. 4	40
For Archais	40
For the Manilian Law	75
Spanish Stenographic New York Point System	15
Stories for Children (in graded-sized type), Mrs. Lane	75
Talks with Cæsar, (Latin)	1 50
The Child's First Reader, Cyr	1 25
The Child's Second Reader, Cyr	2 00
The Child's Third Reader, Cyr	3 50
The Child's Fourth Reader, Cyr, 2 volumes	7 00
The Eclogues of Virgil, Greenough's notes, in 1 volume	3 50
Separately, in pamphlets	25
Virgil's Aeneid, Books I, II, III, IV, V, VI, Greenough's Notes, 2 volumes	7 50
Separate books in pamphlets	1 00
Word-Building, Reed and Kellogg	3 50
Word-Method Speller, Swinton	3 50
Words and Letters for Spelling Frames, per 100	15
Words and Their Uses, Richard Grant White	7 00
3,000-Word Speller, Westlake	1 50

POLITICAL SCIENCE.

American Politics, Johnston, 2 volumes	6 00
Constitution of the United States and Declaration of Independence	75
Civil Government in the United States, Fisk, 2 volumes	7 00
Outlines of Economics, R. T. Ely, 2 volumes (Chautauquan edition)	7 00

MENTAL PHILOSOPHY.

A Primer of Psychology, Ladd	$3 50
Mental and Social Culture, Loomis	3 50
Psychology, William James, 3 volumes	10 50

NATURAL SCIENCE.

Elements of Astronomy, C. A. Young, 3 volumes	10 50
Elements of Physics, Gage, 3 volumes	10 50
Elementary Geology, Tarr, 2 volumes	7 00
First Steps in Scientific Knowledge, Paul Bert:	
Vol. I. Animals	1 50
Vol. II. Plants, Stones and Soils	1 50
Vol. III. Physics and Chemistry	2 50
Vol. IV. Animal and Vegetable Physiology	1 50
The same, complete in 3 volumes	6 00
New Geological Story, Dana	3 50
Popular Chemistry, Steele, 2 volumes	7 00
Science Primer of Astronomy, Lockyer	1 75
Sound and Its Phenomena, E. C. Brewer	3 50
The Student's Helmholtz, J. Broadhouse	7 00

HISTORY AND BIOGRAPHY.

About Old Story Tellers, D. G. Mitchell	3 25
Adams and Jefferson, Webster	50
Autobiography of Benjamin Franklin	3 50
Beginnings of New England, Fisk, 2 volumes	6 00
Boone and Other Pioneers	2 25
Brief History of the United States, Barnes, 3 volumes	10 50
Bunker Hill Orations, Webster	75
Chapters from a World of Wonders	3 50

Cicero and the Fall of the Roman Empire, Strachan Davidson, 2 volumes	$7 00
Clive, Macaulay	2 25
Conquest of Granada, Irving, 3 volumes	10 50
Conciliation with American Colonies, Burke	1 75
Critical Period of American History, Fisk, 2 volumes	7 00
Dutch and Quaker Colonies in America, Fisk, 4 volumes	13 00
Essay on Burns, Carlyle	2 00
English Humorists, Thackeray, 2 volumes	4 00
Essay on Milton, Macaulay	2 00
English History, Montgomery, 3 volumes	10 50
Essay on Pilgrim's Progress, Macaulay	60
Four Georges, Thackeray	2 75
Frederick the Great, Macaulay	2 50
Frontenac (New France), Parkman, 2 volumes	7 00
General History (Civilization), Barnes, 2 volumes	6 00
General History (Political), Barnes, 3 volumes	9 00
Heroes and Hero Worship, Carlyle, 2 volumes	6 00
Julius Cæsar, Fowler. Heroes of the Nation Series, 2 volumes	7 00
La Salle and the Discovery of the Great West, Parkman, 2 volumes	7 00
Literary Friends and Acquaintances, Howells, 2 volumes.	6 25
Life of Samuel Johnson, Macaulay	1 50
Mahomet, Washington Irving, 2 volumes	6 00
Old Virginia and Her Neighbors, Fisk, 4 volumes	12 00
Outlines of History, Swinton, 3 volumes	9 00
Peter the Great, Motley	2 00
Primary History of the United States, Barnes	3 50

Representative Men, Emerson	$3 50
Revolt of the Tartars, De Quincey	1 50
Selections from Bacon's Essays	50
Selections from Plutarch's Lives, 3 volumes	10 50
Successors to Mahomet, Washington Irving, 2 volumes	7 00
Sir Roger de Coverly Papers, Addison	60
Sir Walter Scott, Morley	3 50
Socrates, Plato	2 75
Spectator Papers, Addison	75
Stories of Great Americans, Eggleston	1 50
Stories from Scottish History, Rolfe	3 50
The American Scholar, Emerson	60
The American Revolution, Fisk, 4 volumes	13 00
The Conspiracy of Pontiac, Parkman, 3 volumes	10 50
The Discovery of America, Fisk, 5 volumes	15 00
The Making of an American, Jacob A. Riis, 2 volumes	6 50
The Story of My Life, Helen Keller, 2 volumes	7 00
The Story of the Greeks, H. A. Guerber, 2 volumes	4 00
The Story of the People of England in the Nineteenth Century, Justin McCarthy, 2 volumes	7 00
United States History, McMaster, 3 volumes	10 50
Up from Slavery, Booker T. Washington	3 50
Warren Hastings, Macaulay	3 50
William E. Gladstone, James Bryce	75
Young People's History of England, Miss Yonge	3 50
Young People's History of France, Miss Yonge, 2 volumes	7 00
Young People's History of Greece, Miss Yonge	3 50
Young People's History of Rome, Miss Yonge	3 50

MATHEMATICS.

Algebra, Peck, 2 volumes	$7 00
Book of Diagrams from Wells' Plane Geometry	2 00
Captions from Wells' Plane Geometry (Demonstrations and cuts omitted)	3 50
Essentials of Algebra, Webster Wells, 2 volumes	7 00
Logarithmic Tables of Natural Sines, Cosines, Tangents and Cotangents	2 50
Logarithmic Tables of Numbers, Wells	1 50
Logarithmic Tables of Sines, Cosines, Tangents and Cotangents, Wells	4 00
Multiplication Tables by the 100	1 00
Mental Arithmetic, Colburn	2 00
Plane Geometry in full, 2 volumes, Wells	7 00
Primary Arithmetic Reader, Hall	75
Solid Geometry, Wells	3 50
Trigonometry, Wells	3 50
Written Arithmetic, Robinson, 3 volumes	10 50

PHYSIOLOGY.

Physiology, Huxley, 2 volumes	7 00
Temperance Physiologies (Pathfinder Series), 3 volumes:	
Child's Health Primer	1 50
Young People's Physiology	3 00
Steele's Abridged Physiology	3 00

GEOGRAPHY.

Cardboard Maps, bound in 3 volumes, 18 by 19 inches	20 00
Essentials of Geography, Fisher	3 50
Geography, Werner, 2 volumes	6 50
Physical Geography, Maury, 2 volumes	7 00

TRAVELS AND ADVENTURES.

Among the Rockies, No. 11 from the Companion Library.	$1 50
An Adventure with a Dog and a Glacier, Muir.....	30
At Home in the Forest, No. 9 from the Companion Library	1 50
Glimpses of Europe, No. 2 from the Companion Library..	1 50
In Alaska, No. 10 from the Companion Library.....	1 50
In Porto Rico, No. 21 from the Companion Library.....	75
In the Philippines, No. 22 from the Companion Library.	75
In the Southwest, No. 12 from the Companion Library..	1 50
Life in the Sea, No. 6 from the Companion Library.....	1 50
Mid-Ocean America, No. 23 from the Companion Library	75
Old Ocean, No. 5 from the Companion Library.....	1 25
On the Gulf, No. 15 from the Companion Library.....	1 25
On the Plains, No. 13 from the Companion Library.....	1 50
Sailing Alone Around the World, Capt. John Slocum, 2 volumes	6 00
Sketches of the Orient, No. 4 from the Companion Library	1 25
Stories of American Life and Adventure, E. Eggleston..	3 00
Tales of Adventure told by Adventurers, 2 volumes.....	7 00
Tales of Discovery told by Discoverers, 2 volumes.....	7 00
The American Tropics, No. 3 from the Companion Library	1 50
The Great Lake Country, No. 14 from the Companion Library	1 25
The Story of Extinct Civilization of the East, R. E. Anderson, M. A., F. A. S.....	3 50
The Story of Geographical Discovery.....	3 00
The Story of Life in the Seas, S. J. Hickson.....	3 00

NOVELS AND PROSE DRAMAS.

Beside the Bonnie Briar Bush, Maclaren	$3 50
Bob, Son of Battle, Olivant, 2 volumes	6 00
Henry Esmond, Thackeray, 3 volumes	10 50
Ivanhoe, condensed, Scott	2 25
Kenilworth, condensed, Scott	2 00
Picciola, Saintaine, 2 volumes	6 00
Richelieu, Bulwer	2 00
Selections from tales from Shakespeare, by Charles and Mary Lamb, 2 volumes	5 00
Tale of Two Cities, Dickens, 3 volumes	10 50
The Heart of the Ancient Woods, Roberts	3 25
The House of the Seven Gables, Hawthorne, 2 volumes	7 00
The Last of the Mohicans, Cooper, 3 volumes	10 50
The Man Without a Country, E. E. Hale	40
The Pilot, Cooper, 2 volumes, condensed	7 00
Undine, De La Motte Fonque	2 50
Via Crucis, F. Marion Crawford, 2 volumes	7 00
Voyage to Brobdingnag, Swift	75
Voyage to Lilliput, condensed, Swift	50

POETRY AND POETIC DRAMAS.

Dante's Inferno, condensed	55
Early English Ballads, J. S. Clark	50
Enoch Arden; The Lotus Eaters, Tennyson	60
Evangeline, Longfellow, with notes	2 00
Elegy, Gray	40
Fire Worshippers, from Lalla Rookh, Moore	50
Hamlet, with Rolfe's Notes	3 50
Homer's Iliad, Books 1, 6, 22, 24, Pope	2 00

Idylls of the King; Enid Elane and Guinevere, Tennyson	$3 50
In Memoriam, A. Tennyson, No. 57 from English Classics.	1 50
Julius Cæsar, with Rolfe's Notes	3 50
Lady of the Lake, condensed, Scott	1 75
L'Allegro Il Penseroso, Comus, Lycidas, Hymn on the Nativity, Milton	2 25
Lays of Ancient Rome, Macaulay	2 00
Macbeth, with Rolfe's Notes	3 00
Marmion, Scott	2 50
Palamon and Arcite, Dryden	1 75
Paradise Lost, first four books, Milton	1 75
Samson Agonistes, Milton, Nos. 110, 111, from English Classics	1 50
Saul and Other Poems, R. Browning, No. 210 from English Classics	1 25
Schiller's William Tell, A. H. Palmer	3 50
Select Poems	2 75
Selections from Poems by Mrs. Browning	40
Selections from Poems by Robert Browning	60
Selections from Burns	2 25
Selections from Holmes	3 50
Selections from Longfellow	3 50
Selections from Whittier	3 50
Selections from Schiller's Poems and Ballads	1 50
She Stoops to Conquer, Goldsmith	2 25
Snow-Bound, Whittier	25
Sohrab and Rustum, Arnold	50
Thanatopsis and Other Poems, Bryant	50
The Armada and Other Poems, Macaulay	60
The Ancient Mariner, Coleridge	50

The Deserted Village, Goldsmith	$0 50
The Life and Death of Jason, Morris	60
The Merchant of Venice, Rolfe's Notes	3 50
The Pilgrimage of Childe Harold, Byron	3 50
The Princess, Tennyson	2 00
The Prisoner of Chillon, Byron	25
The Queen's Wake, Hogg	40
The Queen's Twin and Other Stories, Sarah Orne Jewett.	3 00
The Taming of the Shrew, with Rolfe's Notes	2 50
The Tempest, Shakespeare	3 00
The Vision of Sir Launfal, Lowell	25

CHILDREN'S BOOKS.

Æsop's Fables	3 00
Aunt Martha's Corner Cupboard, M. and E. Kirby	75
Boys of Other Countries, Bayard Taylor	2 00
Daddy Darwin's Dove Cote, Mrs. Ewing	50
Daffy Down Dilly and Other Stories, Hawthorne	1 50
Fairy Stories and Fables, M. A. Baldwin	1 75
Fairy Tales, Hans Christian Andersen	3 50
Fancies of Child-Life	1 00
Feathertop, Hawthorne	25
Friends in Feathers and Fur, Johnnot	2 00
Gods and Heroes of the North, Isabella White	60
Grandfather's Chair, Hawthorne	3 50
Jack the Giant Killer	25
King of the Golden River, Ruskin	50
Little Miss Phoebe Gay, Helen D. Brown	2 00
Old Greek Stories, Baldwin	3 00
Old Stories of the East, M. A. Baldwin	3 00

People and Places, Australasia, Pratt	$2 00
People and Places, China, Pratt	1 75
People and Places, England, Pratt	2 00
People and Places, India, Pratt	1 50
People and Places, Northern Europe, Pratt	1 75
Puss in Boots	25
Rab and His Friends, Brown	25
Rill from the Town Pump and Mrs. Bullfrog, Hawthorne.	25
Robinson Crusoe, Defoe, 2 Volumes	6 00
Sarah Crewe, Mrs. F. H. Burnett	1 00
Selections from Grimm's Fairy Tales	3 50
Tales from the Arabian Nights	3 50
Tales of the White Hills, Hawthorne	1 50
Tanglewood Tales, Hawthorne	3 50
The Jungle Book, Rudyard Kipling	3 50
The Peace Egg, Mrs. Ewing	25
The Old Manse and a Few Mosses, Hawthorne	1 50
The Seven Little Sisters, Andrews	1 50
The Stories Mother Nature Told Her Children, Andrews.	1 50
The Story of the Æneid, condensed, A. J. Church	75
The Story of the Iliad, condensed, A. J. Church	75
Two Little Confederates, T. N. Page	2 25
Wonder Book, Hawthorne	3 25

RELIGIOUS BOOKS.

Bible Blessings	2 50
Dairyman's Daughter	1 20
Hymn Book, 2 volumes	4 50
In His Name	2 50
Living by the Spirit, H. W. Dresser	35

Looking Unto Jesus	$0 25
Luther's Small Catechism	15
Pilgrim's Progress, 3 volumes	5 00
Roman Catholic Catechism, printed for the Diocese of Louisville	75
Selections from Thomas à Kempis	1 20
Stalker's Life of Christ	2 50
Sunday School Weekly, a year	1 50
The Faith of Our Fathers, Cardinal Gibbons, 2 volumes, (printed for a lady in Louisville)	4 00
Two Addresses, Professor Henry Drummond	75
Wee Davie and a Trap to Catch a Sunbeam	1 00
Woodman's Nanette, and Other Tales	2 50

MISCELLANEOUS.

A Day in Athens with Socrates, Plato	2 75
Birds and Bees, Burroughs	2 00
Bits of Bird Life, No. 7, from the Companion Library	1 50
Child Life in Tale and Fable, Blaisdell	1 50
Childhood of the World, Clodd	1 50
Conduct of Life, Emerson, 2 volumes	7 00
Essay on Man, Pope, Nos. 83, 84, from English Classics	1 25
First Presidential Message of Theodore Roosevelt	1 40
Our Little Neighbors, No. 8, from the Companion Library.	1 25
Selections from Chapters on Animals, Hammerton	3 50
Selections from "Discourses on Art," Reynolds	1 50
Selections from "Character," Smiles	3 50
Self-Help, Smiles, 3 volumes	10 50
Sharp Eyes and Other Papers, Burroughs	2 00
Sketch Book, Washington Irving, 3 volumes	10 50

Library	$1 25
Library	1 25
Stories of Purpose, No. 1, from the Companion Library	1 50
Stories of Success, No. 18, from the Companion Library.	1 50
Talks with Athenian Youths, Plato	2 50
Talks with Socrates about Life, Plato	2 50
The Story of the Living Machine, H. W. Conn	3 50
The Story of the Solar System, G. F. Chambers, F. R. S.	3 50
The Story of the Stars, G. F. Chambers, F. R. S	3 50
The Strenuous Life, Theodore Roosevelt	3 50
Wild Animals I Have Known, E. Thompson Seton	3 00

List of Pupils.

MALES.

Albers, William
Alpersten, Morris
Baker, Walter E.
Beetz, Charles
Bennett, Walter J.
Bergin, Martin
Blumenthal, Leon J.
Bonner, Daniel
Bragalto, Michael
Brandt, William
Burrows, Oscar H.
Carmody, George W.
Cauley, Michael
Ceppo, Silvio
Chambers, William
Cohen, Isador
Crandall, Charles F.
Dean, John J.
Di Blasio, Angelo
Diez, Julio
Dore, Alfred
Doyle, James
Etwaneg, Moses
Fleckenstein, Henry
Fogel, Bernhardt
Freudenreich, Rudolph
Frickenhaus, Carl
Fuhrmeister, William T.
Furmann, Louis J.
Garlichs, Herman
Glasmann, Ashley
Grantzow, Andrew
Gold, Louis
Hagerman, Axel
Hanchette, Boyd K.
Hawxhurst, George
Hayes, James
Helwig, Raymond J.
Holmes, J. Immanuel
Johnson, Thomas
Johnson, Thomas
Kearney, Edgar
Kelly, Francis
Kelly, Harry E.
Kemp, John
Kessler, William E.
Kirby, Joseph
Klein, Harry

Knight, J. W. Harvey
Kostowski, Walter
Krakower, Jacob
Krey, Henry
Kunz, Charles William
Lindner, William
Mack, Edward J.
Marchman, Edward
McConvell, Charles
McCormack, John
McIntyer, Patrick
McPartland, Walter
Meinert, Charles A.
Monohan, Charles
Moore, William
Murphy, Joseph
Nabenhauer, Albert A.
Neder, George
Nelson, Ralph
Newton, John G. N.
Nolan, William
Novack, Joseph
O'Mala, James J.
Pirnie, Alexander
Phillips, Harry
Pursell, Marcus
Reichhard, Joseph
Richardson, C. Edwin
Richardt, John
Robinson, Joseph
Rosenman, Samuel
Russo, George
Schwartz, Cyrus
Shearon, John
Stone, George
Tagland, George
Thompson, Albert T. F.
Tim, Irving
Tobi, Moses P.
Tobin, William
Trolla, Antonio
Tuckhorn, Walter
Williams, Harry
Winsmore, John
Winter, George
Wright, Robert

FEMALES.

Albrecht, Lillie F.
Arnowitz, Annie
Barthold, Elsie
Barton, Antoinette
Bordo, Julia
Britton, Doretta
Busse, Josephine
Butler, E. Loretta
Cartanzo, Catherine
Clark, Catherine

Clegg, Catherine
Cohen, Catherine
Costello, Nellie
Coyle, Catherine
Crampton, Clara
Cronin, Mary
Decker, Mabelle
Dingley, Harriet
Dyer, Theresa
Evans, M. Ellen
Ewersmann, Leonora C.
Fein, Sadie
Flynn, Elizabeth
Geercke, Henrietta
Gordon, Gertrude
Groves, Florence M.
Haddock, Loretta
Hardy, Edith
Harold, May
Heckel, Barbara
Heil, Emily T.
Hogan, Margaret R.
Holden, Margaret D.
Horan, Elizabeth
Huppert, Minnie
Infeld, Sadie
James, Ethel G.
Johnson, Ida
Johnson, Martha
Klein, Lena
Knapp, Sarah E.
Kurz, Louisa
Leonard, Mary M.
Maher, Annie
Maier, Annie
Masker, Lily I.
Mattson, Thyra
Mayer, Augusta
McBride, Abby
Monohan, Annie
Moran, Mary
Myers, Catherine
O'Shaughnessy, Catherine
Payne, Elizabeth
Phalen, Elizabeth
Pike, M. Belle
Pimple, Annie
Probst, Margaret
Schoellner, Mary
Schipp, Carrie
Schwartz, Esther
Scott, Violet
Seitzt, Francesca
Steinburg, Sarah
Vandermace, Katie May
Vanderbilt, Amber
Von Bebern, Catherine
Vogt, Lena D.

Vopat, Rose
Wagerman, Elizabeth
Warren, Margaret
Weiss, C. Gladys
Whittaker, Sarah
Williams, Jane
Williams, Lucy
Wintringham, Ruth
Wollert, Anna
Woods, Theresa

SIXTY-NINTH

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1904.

Lux Oritur:

"And I will bring the blind by a way they know not; I will lead them in paths they have not known; I will make darkness light before them."—ISAIAH xiii, 16.

NEW YORK:
THE BRADSTREET PRESS, 61 ELM STREET.
1905.

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN CHRONOLOGICAL ORDER,

From the Time of Its Incorporation, 1831, with Their Terms of Service.

Ackerly, Samuel, M.D.....1831–1845
Averill, Herman.....1831–1832
Bolton, Curtis.....1831–1835
Donaldson, James.....1831–1832
Bogert, Henry K.....1831–1832
Remsen, Henry.....1831–1832
Stuyvesant, John R.....1831–1840
Price, Thompson.....1831–1840
Ketchum, Morris.....1831–1837
Miller, Sylvanus.....1831–1832
Crosby, William B.....1831–1833
Lee, Gideon.....1831–1836
Ketchum, Hiram.....1831–1838
Wood, Samuel.....1831–1836
Jenkins, Thomas W.....1831–1836
Thomas, Henry.....1831–1834
Nevins, Rufus L.....1831–1832
Beers, Joseph D.....1831–1832
Mott, Samuel F.....1831
Patterson, Matthew C.....1831–1833
Russ, John D., M.D.....1833–1834
Dwight, Theodore.....1833–1837
Brown, Silas.....1833–1859
Hagg, John P.....1833
Spring, George.....1833–1835
Walker, John W.....1833–1839
Miller, Franklin.....1833–1835
Steel, Jonathan D.....1833
Allen, Moses.....1834
Lyon, Stephen.....1834–1836
Dissosway, Gabriel P.....1834–1836
Phelps, Anson G.....1834–1855
Crosby, William H.....1835
Hoyt, Charles.....1835–1839
Oakley, Charles.....1835
Titus, Peter S.....1836
Allen, George F.....1836–1839, 1841–1862
Trulock, Joseph.....1836–1840
Mandeville, William.....1836–1837
Chandler, Adoniram.....1836
Cushman, D. Alonzo.....1837-1843
Blakeman, Wm. N., M.D.....1837–1839, 1841
Wood, Isaac, M.D.....1837–1859
Hart, Joseph C.....1837–1840
Holmes, Curtis.....1837–1838
Roome, Edward.....1837–1845
Seton, Samuel W.....1837
Gracie, Robert.....1838–1861
Demilt, Samuel.....1838
Hart, James H.....1839
Murray, Robert J.....1839–1858
Schermerhorn, Peter Augustus.1839–1845
Tallmadge, Henry F.....1839–1841
Thompson, Martin E.....1839
Moore, Clement C.....1840–1850
Olyphant, D. W. C.....1840
Averill, Augustine.....1840
Beers, Cyrenius.....1841–1853
Suydam, Lambert.....1841–1842
Holmes, Silas.....1841–1842
Case, Robert L.....1841–1861
Crosby, John P.....1841–1859
Collins, Stacey B.....1841
Schermerhorn, E. H.....1841–1842
Marsh, James.....1842–1852
Murray, Hamilton.....1842–1847
Walsh, A. R.....1842–1850
Wood, John.....1842–1850

Jones, Edward.....1843–1850
Whittemore, William T.....1843–1845
Smith, Floyd 1844–1848
Dean, Nicholas 1844–1848
Jones, William P.....1846–1849
Thurston, William R 1846–1851
Sheldon, Henry.....1846–1854
King, John A.....1848–1854
Schell, Augustus.....1849–1883
Day, Mahlon 1849–1854
Jones, George F..... 1850–1859, 1865
Adams, John G 1851–1858
Ogden, Gouverneur M.....1851–1857
Cobb, James N 1851–1858
Beadle, Edward L.....1851–1862
Wood, Edward 1852–1861
Ogden, John D., M.D.....1853–1855
Craven, Alfred W.....1854–1861
Olyphant, G. T 1855–1857
Abbatt, William M.....1855–1857
Noyes, William Curtis.....1855–1859
Dumont, William 1856–1862
Warren, James 1856–1859
Cammann, George P., M.D ..1858
Rutherford, Lewis M.....1858–1861
Van Rensselaer, Henry.....1858–1860
Hone, Robert S.....1859–1891
Tomes, Francis 1859–1860
Norton, Charles B 1859–1861
Church, William H., M.D ...1859–1864
Hutchins, Waldo.....1860–1867
Tuckerman, Charles K.....1860–1867
Kennedy, James Lenox 1860–1864
Travers, William R 1860
Tompkins, Daniel H 1860–1874
Aspinwall, J. Lloyd 1860–1861
Suydam, D. Lydig 1861–1884
Daly, Charles P.....1861
Hosack, Nathaniel P 1862–1876
Grafton, Joseph.....1862–1872
Myers, T. Bailey.....1862–1887
Edgar, Newbold..... 1862–1864, 1868
Donnelly, Edward C.....1862–1864
Lord, James Cooper 1862–1864
Schermerhorn, Alfred 1862–1865, 1867–1868
Irving, John Treat 1863–1896

Brown, John Crosby 1862–1864
Van Rensselaer, Alex 1862–1865, 1867–1877
Potter, Clarkson N.....1863–1866
McLean, James M 1863–1890
Clift, Smith.....1865–1893
Hoffman, Charles B 1865–1868
Emmet, Thos. Addis, M.D...1865–1866
Whitewright, William 1866–1898
Schermerhorn, Wm. C.....1866–1901
De Rahm, Charles 1866–1890
Hilton, Henry 1866
Burrill, John E 1866–1867
Stout, Francis A 1867–1892
Butterfield, Daniel 1868
Hoffman, William B.....1868–1879
Gerard, James W 1869–1873
Schermerhorn, F. Augs.....1870–1904
Marié, Peter.....1870-1903
Rhoades, J. Harsen.....1870–1873
Rhinelander, Frederick W...1874–1904
Sheldon, Frederick.....1874–1904
Robbins, Chandler 1875–1904
Strong, Charles E.....1875–1887
Schuyler, Philip.....1878–1898
Prime, Temple.....1878–1887
Kane, John I.....1881–1904
King, Edward.....1884–1893
Schell, Edward 1885–1893
Bronson, Frederick 1888–1900
Kingsland, Ambrose C.....1889–1890
Robbins, George A.....1889–1895
Kissel, Gustav E.....1891–1904
Bowers, John M.....1891–1904
Peabody, George L., M.D....1891–1904
Marshall, Charles H.....1892–1904
Smith, Gouverneur M., M.D..1893–1898
Davis, Howland 1894–1904
Duer, William A.....1894–1904
Hamilton, William G.....1894–1904
Appleton, William W.....1896–1904
Tappen, Frederick D.....1897–1901
Armstrong, D. Maitland.....1898–1904
Wheelock, George G., M.D..1898–1904
Fairchild, Charles S.....1898–1904
Soley, James Russell.....1900–1904
Winthrop, Egerton L., Jr....1901–1904
Wickersham, George W.....1902–1904
Foster, Frederick De Peyster.1903–1904

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN ALPHABETICAL ORDER,

From the Time of Its Incorporation, 1831, with Their Terms of Service.

Abbatt, William M.....1855–1857
Ackerly, Samuel, M.D.....1831–1845
Adams, John G., M.D..... 1851–1858
Allen, George F..... 1836–1839, 1841–1862
Allen, Moses.....1834
Appleton, William W.....1896–1904
Armstrong, D. Maitland.....1898–1904
Aspinwall, J. Lloyd.....1860–1861
Averill, Augustine.....1840
Averill, Herman.....1831–1832
Beadle, Edward L.....1851–1862
Beers, Cyrenius.....1841–1853
Beers, Joseph D 1831–1832
Blakeman, Wm. N., M.D. 1837–1839, 1841
Bogert, Henry K 1831–1832
Bolton, Curtis 1831–1835
Bowers, John M.....1891–1904
Bronson, Frederick 1883–1900
Brown, John Crosby 1862–1864
Brown, Silas 1833–1859
Burrill, John E.....1866–1867
Butterfield, Daniel 1868
Cammann, George P., M.D..1858
Case, Robert L 1841–1861
Chandler, Adoniram.....1836
Church, William H., M.D...1859–1864
Clift, Smith.....1865–1893
Cobb, James N.....1851–1858
Collins, Stacey B.....1841
Craven, Alfred W.....1854–1861
Crosby, John P 1841–1859
Crosby, William B.....1831–1833
Crosby, William H.....1835
Cushman, D. Alonzo 1837–1843
Daly, Charles P.....1861
Davis, Howland 1894–1904
Day, Mahlon 1849–1854
Dean, Nicholas.....1844–1848
Demilt, Samuel 1838
De Rahm, Charles.....1866–1890
Dissosway, Gabriel P.....1834–1836
Donaldson, James.....1831–1832
Donnelly, Edward C..... 1862–1864
Duer, William A.....1894–1904
Dumont, William.....1856–1862
Dwight, Theodore 1833–1837
Edgar, Newbold..... 1862–1864, 1868
Emmet, Thos. Addis, M.D...1865–1866
Fairchild, Charles S.....1898–1904
Foster, Frederick De Peyster.1903–1904
Gracie, Robert.....1838–1861
Grafton, Joseph.....1862–1872
Gerard, James W.....1869–1873
Hagg, John P 1833
Hamilton, William G.....1894–1904
Hart, James H 1839
Hart, Joseph C 1837–1840
Hilton, Henry.....1866
Hoffman, Charles B.....1865–1868
Hoffman, William B.....1868–1879
Holmes, Curtis 1837–1838
Holmes, Silas.....1841–1842
Hone, Robert S.....1859–1891
Hosack, Nathaniel P.....1862–1876
Hoyt, Charles 1835–1839
Hutchins, Waldo 1860–1867
Irving, John Treat 1863–1896
Jenkins, Thomas W 1831–1836
Jones, Edward 1843–1850

Jones, George F..... { 1850–1859 / 1865
Jones, William P.....1846–1849
Kane, John I.....1881–1904
Kennedy, James Lenox.....1860–1864
Ketchum, Hiram.....1831–1838
Ketchum, Morris 1831–1837
King, Edward 1884–1893
King, John A.....1848–1854
Kingsland, Ambrose C.....1889–1890
Kissel, Gustav E.....1891–1904
Lee, Gideon.....1831–1836
Lord, James Cooper.....1862–1864
Lyons, Stephen.....1834–1836
Mandeville, William.....1836–1837
Marié, Peter.....1870–1903
Marsh, James.....1842–1852
Marshall, Charles H.....1892–1904
McLean, James M.....1863–1890
Miller, Franklin 1833–1835
Miller, Sylvanus 1831–1832
Moore, Clement C.....1840–1850
Mott, Samuel F.....1831
Murray, Hamilton 1842–1847
Murray, Robert J.....1839–1858
Myers, T. Bailey.....1862–1887
Nevins, Rufus L.....1831–1832
Norton, Charles B.....1859–1861
Noyes, William Curtis.....1855–1859
Oakley, Charles.....1835
Ogden, Gouverneur M.....1851–1857
Ogden, John D., M.D.....1853–1855
Olyphant, D. W. C.....1840
Olyphant, G. T.....1855–1857
Patterson, Matthew C.....1831–1833
Peabody, George L., M.D...1891–1904
Phelps, Anson G.....1834–1855
Potter, Clarkson N.....1863–1866
Price, Thompson.....1831–1840
Prime, Temple.....1878–1887
Remsen, Henry.....1831–1832
Rhinelander, Frederick W....1874–1904
Rhoades, J. Harsen.....1869–1872
Robbins, Chandler.....1875–1904
Robbins, George A.....1889–1895
Roome, Edward 1837–1845
Russ, John D., M.D 1833–1834
Rutherford, Lewis M.....1858–1861
Schell, Augustus.....1849–1883
Schell, Edward 1885–1893
Schermerhorn, Alfred.... { 1862–1865 / 1867–1868
Schermerhorn, E. H 1841–1842
Schermerhorn, F. Augs.....1870–1904
Schermerhorn, Peter Augs...1839–1845
Schermerhorn, William C....1866–1901
Schuyler, Philip.....1878–1898
Seton, Samuel W.....1837
Sheldon, Frederick.....1874–1904
Sheldon, Henry.....1846–1854
Smith, Floyd.....1844–1848
Smith, Gouverneur M., M.D..1893–1898
Soley, James Russell.....1900–1904
Spring, George 1833–1835
Steel, Jonathan D.....1833
Stout, Francis A.....1867–1892
Strong, Charles E.....1875–1887
Stuyvesant, John R.....1831–1840
Suydam, D. Lydig 1861–1884
Suydam, Lambert.....1841–1842
Tallmadge, Henry F 1839–1841
Tappen, Frederick D.....1897–1901
Thomas, Henry.....1831–1834
Thompson, Martin E.....1839
Thurston, William R.....1846–1851
Titus, Peter S.....1836
Tomes, Francis.....1859–1860
Tompkins, Daniel H.....1860–1874
Travers, William R.....1860
Trulock, Joseph.....1836–1840
Tuckerman, Charles K.....1860–1867
Van Rensselaer, Alex..... { 1862–1865 / 1867–1877
Van Rensselaer, Henry.....1858–1860
Walker, John W.....1833–1839
Walsh, A. R.....1842–1850
Warren, James.....1856–1859
Wheelock, George G., M.D..1898–1904
Whitewright, William.....1866–1898
Whittemore, William T.....1843–1845
Wickersham, George W..... 1902–1904
Winthrop, Egerton L., Jr....1901–1904
Wood, Edward.....1852–1861
Wood, Isaac, M.D.....1837–1859
Wood, John.....1842–1850
Wood, Samuel.....1831–1836

OFFICERS OF THE INSTITUTION

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....1831–1842
Phelps, Anson G.....1843–1853
Wood, Isaac, M.D.....1854–1859
Allen, George F.....1860–1862
Schell, Augustus.....1863–1883
Hone, Robert S.....1884–1887
McLean, James M.....1888–1890
Irving, John Treat.....1891–1895
Schermerhorn, William C....1896–1901
Schermerhorn, F. Augs 1901–1904

VICE-PRESIDENTS.

Averill, Herman.....1831–1832
Brown, Silas.....1833–1835
Titus, Peter S.....1836
Phelps, Anson G.....1837–1842
Wood, Isaac, M.D.....1843–1853
Gracie, Robert.....1855–1860
Beadle, Edward L.....1861–1862
Hone, Robert S.....1863–1883
Suydam, D. Lydig.....1884
McLean, James M.....1885–1887
Clift, Smith.....1888–1893
Schermerhorn, William C....1894–1895
Marié, Peter.....1896–1903
Rhinelander, F. W.....1903–1904

TREASURERS.

Bolton, Curtis.....1831–1835
Brown, Silas.....1836–1859
Wood, Edward.....1860–1861
Schell, Augustus.....1862
Kennedy, James Lenox.....1863–1864
Clift, Smith.....1865
Grafton, Joseph.....1866–1871
Whitewright, William.....1872–1896
Davis, Howland.....1897–1904

RECORDING SECRETARIES.

Bogert, Henry K.....1831–1832
Russ, John D., M.D.....1833–1834
Crosby, William H.....1835
Allen, George F..... 1836–1839, 1841–1859
Hone, Robert S.....1860–1862
Brown, John Crosby.....1863
Myers, T. Bailey.....1864–1883
Schermerhorn, F. Augs.....1884–1901
Marshall, Charles H 1901–1904

CORRESPONDING SECRETARIES.

Donaldson, James.....1831–1832
Dwight, Theodore.....1833–1837
Wood, Isaac, M.D.....1839–1842
Roome, Edward.....1843–1844
Schermerhorn, Peter Augs...1845
Jones, Edward.....1846–1850
Wood, Isaac, M.D.....1851–1853
Crosby, John P.....1854–1859
Church, William H., M.D...1860
Tuckerman, Charles K.....1861–1867
Schermerhorn, William C....1868–1893
Bronson, Frederick.....1894–1895
Sheldon, Frederick.....1896–1904

SUPERINTENDENTS OF THE INSTITUTION

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832–1834
Office unfilled.....1835 and part of 1836
Jones, Silas.....1836–1840
Vroom, Peter D., M.D..... 1841–1842
Boggs, William.....1843–1845
Chamberlain, James F.....1846–1852
Cooper, T. Golden.....1853–1860
Rankin, Robert G.....1861–1863
Wait, William B.....1863–1904

Board of Managers.

1904.

	Terms of continuous service.
FREDERICK AUGUSTUS SCHERMERHORN,	Since 1870
*FREDERICK W. RHINELANDER,	" 1874
FREDERICK SHELDON,	" 1874
CHANDLER ROBBINS,	" 1875
JOHN I. KANE,	" 1881
GUSTAV E. KISSEL,	" 1891
JOHN M. BOWERS,	" 1891
GEORGE L. PEABODY, M.D.,	" 1891
CHARLES H. MARSHALL,	" 1892
HOWLAND DAVIS,	" 1894
WILLIAM A. DUER,	" 1894
WILLIAM G. HAMILTON,	" 1894
WILLIAM W. APPLETON,	" 1896
D. MAITLAND ARMSTRONG,	" 1898
GEORGE G. WHEELOCK, M.D.,	" 1898
CHARLES S. FAIRCHILD,	" 1899
JAMES RUSSELL SOLEY,	" 1901
EGERTON L. WINTHROP, Jr.,	" 1901
GEORGE W. WICKERSHAM,	" 1902
FREDERICK DE PEYSTER FOSTER,	" 1902

* Deceased, September 25, 1904.

Officers of the Board.

F. AUGUSTUS SCHERMERHORN, . . *President.*
FREDERICK W. RHINELANDER, . . *Vice-President.*
CHARLES H. MARSHALL, . . *Recording Secretary.*
FREDERICK SHELDON, . . *Corresponding Secretary.*
HOWLAND DAVIS, ... *Treasurer.*

Standing Committees.

Committee on Finance.

Charles S. Fairchild, John M. Bowers,
George W. Wickersham.

Committee on Supplies, Repairs and Improvements.

Frederick Sheldon, Charles H. Marshall,
John I. Kane, William A. Duer,
George G. Wheelock, M.D.

Committee on Education.

Chandler Robbins, George L. Peabody, M.D.,
William W. Appleton, Gustav E. Kissel.

Committee on Manual Training.

James Russell Soley, D. Maitland Armstrong,
Egerton L. Winthrop, Jr., Fred'k De Peyster Foster.

Faculty.

William B. Wait, *Principal.*

Literary Department.

Stephen Babcock,
Everett B. Tewkesbury,
Mary B. Schoonmaker,
Dorothy Robinson,
Charlotte W. Howe,
Clara Boomhour,
Naomi Boomhour,
Margaret A. Macann,
Irene Scofield,
Jean Y. Ayer.

Music Department.

Hannah A. Babcock,
Julia S. Loomis,
Eva E. Kerr,
Jessie Comfort,
Mary Weatherlow.

Tuning.

Henry Coffre.

Kindergarten.

Naomi Boomhour.

Manual Training and Home Science.

Frances A. Ward,
Rudolph Mussehl,
Jennie Agnew,
Mary B. Schoonmaker,
Daniel McClintock,
Jennie Dickey.

Administrative Department.

Dwight L. Hubbard, M.D.,	*Attending Physician.*
Anna L. Phipps,	*Matron.*
L. Adelle Rogers,	*Matron.*
Zoe Knapp,	*Librarian and Stenographer.*
Margaret P. Frost,	*Accountant.*
Alice Hatchman,	*Assistant.*
Hannah M. Rodney,	*Assistant.*
Anna M. Sheridan,	*Assistant.*

SIXTY-NINTH ANNUAL REPORT
OF
THE NEW YORK INSTITUTION FOR THE BLIND.

To the Honorable the Legislature of the State of New York:

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1904.

The whole number of pupils during the last year was 179.

The report of the Principal, which gives much interesting information relating to the work of the school, is annexed.

The following is a statement of the moneys received and expended:

CURRENT ACCOUNT.

Balance September 30, 1903	$6,428.68	
Current receipts	66,109.10	
		$72,537.78
Current expenditures	$70,417.41	
Cash balance September 30, 1904	2,120.37	
		$72,537.78

INVESTMENT FUND ACCOUNT.

Balance September 30, 1903	$101,980.30	
Receipts—		
Legacies	6,359.82	
Interest and rents	15,190.50	
New York City stock	19,000.00	
		$142,530.62
Payments—		
Taxes, assessments and expenses on Real Estate	$6,711.30	
Transferred to current account	10,000.00	
Transferred to building account	50,000.00	
Balance September 30, 1904	75,819.32	
		$142,530.62

BUILDING FUND ACCOUNT.

Balance September 30, 1903	$855.67	
F. Augs. Schermerhorn's contribution	10,000.00	
Interest	589.71	
Transferred from Investment Fund	50,000.00	
		$61,445.38
Expenditures—		
Improvements on Mount Hope property for current year	$45,273.66	
Balance September 30, 1904	16,171.72	
		$61,445.38

LIBRARY FUND.

Balance September 30, 1903	$2,863.34	
Interest and cash received	122.90	
		$2,986.24

The Treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures.

The following is a list of the legacies and donations which have been received by the Institution since its organization in 1831 to September 30, 1904:

Miles R. Burke	$2,000.00	Stephen V. Albro	$428.57
Jane Van Cortland	300.00	John Penfold	470.00
Isaac Bullard	101.66	Madam Jumel	5,000.00
Elizabeth Bayley	100.00	Mrs. Steers	34.66
John Jacob Astor	5,000.00	Thomas Garner	1,410.00
William Bean	500.00	Elizabeth Magee	534.00
Peter G. Stuyvesant	3,000.00	Chauncey and Henry Rose	5,000.00
John Horsburgh	5,000.00	John J. Phelps	2,350.00
Elizabeth Demilt	5,000.00	Rebecca Elting	100.00
Sarah Demilt	2,000 00	Gerard Martins	500.00
C. D. Betts	40.00	Regina Horstein	250.00
Sarah Penny	500.00	John Alstyne	10,320.44
Sarah Bunce	500.00	Elizabeth and Sarah Wooley	5,984.83
Elizabeth Idley	196.00	Benjamin Nathan	1,000.00
Samuel S. Howland	1,000.00	Thomas M. Taylor	6,151.94
William Howe	2,985.14	Simeon Abrahams	5,052.70
Margaret Fritz	100.00	James Peter Van Horn	20,000.00
James McBride	500.00	Caleb Swan	500.00
Charles E. Cornell	521.96	Mrs. A. E. Schermerhorn	10,000.00
Charles E. Deming	50.00	Henry H. Munsell	3,396.32
Mrs. De Witt Clinton	200.00	Thomas C. Chardevoyne	5,000.00
W. Brown	465.00	William Dennistoun	11,892.77
Elizabeth Gelston	1,000.00	William B. Astor	5,000.00
Robert J. Murray	500.00	Benjamin F. Wheelwright	1,000.00
Seth Grosvenor	10,000.00	George T. Hewlett, executor	500 00
Elijah Withington	100.00	J. L. (of Liverpool, England)	25.00
Benjamin F. Butler	812.49	Ephraim Holbrook	39,458.16
Frissel Fund	2,000.00	Mrs. Emma B. Corning	5,000.00
Simeon V. Sickles	6,561.87	Eliza Mott	1,475 54
Anson G. Phelps	5,675.68	Maria M. Hobby	2,509.82
Thomas Reilly	2,254.84	Daniel Marley	1,749.30
Elizabeth Van Tuyle	100.00	Henry E. Robinson	6,000.00
Thomas Eggleston	2,000.00	Henry Schade	20.00
Sarah A. Riley	100.00	Caroline Goff	4,161.59
William E. Saunders	725.84	Catherine P. Johnston	530.00
Thomas Eddy	1,027.50	Mrs. Emma Strecker	12,221.66
Robert C. Goodhue	1,000.00	Eli Robbins	5,000.00
Jonathan C. Bartlett	190.00	Margaret Burr	11,011.11

Mary Burr	$10,611.11	Mary E. Brandish	$89.40
Samuel Willetts	5,045.00	Thomas W. Strong	1,893.00
Roosevelt & Sons	45.00	Maria Moffett	14,112.21
Augustus Schell	5,000.00	Maria Moffett, other stocks	2,800.00
James Kelly	5,000.00	John Vanderbilt	25.00
George Merrill	40.00	William Clymer	2,000.00
William B. and Leonora S. Bolles	2,949.11	Julia L. Peyton	1,000.00
Edward B. Underhill	500.00	Amos R. Eno	5,000.00
Harriet Gross	1,000.00	Clarissa L. Crane	1,000.00
Mary Hopeton Drake	2,340.00	Leopold Boscowitz	1,000.00
George Dockstader	325.00	Emeline S. Nichols	5,000.00
Mary Rogers	1,000.00	Margaret Salsbury	100.00
Polly Dean	500.00	Sarah B. Munsell	477.56
John Delaplaine	302.99	Edward L. Beadle	4,303.99
Abby A. Coates Winsor	1,000.00	Cecelia J. Loux	2,000.00
Harriet Flint	1,776.74	Mrs. E. Douglas Smith	40.00
Maria C. Robbins	10,000.00	William C. Schermerhorn	10,000.00
Cash (sundry donations)	133.18	Mary J. Walker	24,193.76
Julia A. Delaplaine	38,842.25	Sarah Schermerhorn Estate	5,137.50
		Mary J. Walker Estate	1,222.32

Of the funds thus received, there were invested in bonds secured by mortgage on real estate in this city one hundred and fifty-six thousand dollars ($156,000). A portion of the fund, amounting to seventy-five thousand eight hundred and nineteen dollars and thirty-two cents ($75,819.32), is on deposit in the Union Trust Company, and sixty-four thousand nine hundred and seventy-three dollars and ninety-five cents ($64,973.95) have been expended in connection with the improvements at Mount Hope. The remainder of the fund has been applied in such ways as the Managers have thought would best promote the educational work for which the Institution was founded, and secure the financial position and the physical conditions which are essential to the success and stability of the Institution.

The sum of ten thousand dollars ($10,000) has been received from Mr. F. Augs. Schermerhorn as a contribution to the building fund, in acknowledgment of which the Managers, at their meeting held November 2, 1904, adopted the following resolution:

"*Resolved*, That the Board acknowledge with grateful thanks the liberal gift from the President, Mr. F. Augustus Schermerhorn, of ten thousand dollars ($10,000) for the Building Fund."

An expenditure of forty-seven thousand seven hundred and seventeen dollars and fifty-eight cents ($47,717.58) has been made through the Building Fund upon the property adjacent to, but not forming any part of, the building site. This outlay was rendered necessary by a mandatory order of the Board of Health, and inasmuch as the matters involved were similar to those which the Building Committee was called upon to consider, this subject was also referred to that Committee, under whose direction the work has been carried on. The outlay so made through the Building Fund, in excess of that made for new Building Account, will be a charge against the Real Estate, and eventually will be restored to the Legacy Fund, from which it has been temporarily transferred.

At the present time the work of regrading a large part of Washington Avenue, including the entire eastern front of the building site, together with the construction of sidewalks and roadway, is progressing slowly, and a year will probably be required for its completion.

The work of excavating to sub-grade and removing the rock on that part of the property lying within the limits of One Hundred and Sixty-eighth Street between Broadway and Washington Avenue was commenced in July, 1903, and has been successfully accomplished under the direction of the Building Committee. This action will make this street available at a much earlier date than would otherwise have been possible.

It now only remains for the city authorities to open this important thoroughfare for public use. The statutory proceedings and the subsequent work of constructing sewers, sidewalks and roadways will consume much time, and therefore the Managers earnestly hope that this matter will receive early consideration.

The project of widening Boulevard La Fayette, which, if carried out, will take forty feet off from the entire west side of our building site, is still in abeyance. As stated in their last report, the Managers are in favor of public improvements in this neighborhood, but inasmuch as the space they have been able to reserve for the erection of new buildings is already much too

small, being about one-eighth of the area occupied by the State School at Batavia, they feel that the area of the building site ought not to be diminished, especially when the object sought can be attained in some other way.

Owing to the prevailing high price of provisions, $280 per pupil has proved insufficient to meet the current expenses of the Institution, and the Managers, therefore, respectfully ask of your Honorable Body that the per capita compensation for the education of State pupils be raised from two hundred and eighty dollars ($280) to three hundred dollars ($300) for the ensuing year.

The Managers sorrowfully record their sense of the loss sustained by the Institution in the death of its Vice-President, Frederick W. Rhinelander, which occurred on the 25th of September last. For thirty years he had been a member of the Board, and in all these years no one was more zealously devoted to the interests of the Institution than he.

Such devotion as his is becoming in this busy age increasingly difficult to find, and the loss we have met with by his death is one that is likely to be long felt.

All of which is respectfully submitted,

THE NEW YORK INSTITUTION FOR THE BLIND.

F. AUGS. SCHERMERHORN, *President.*

CHARLES H. MARSHALL, *Recording Secretary.*

City and County of New York, ss.:

F. AUGS. SCHERMERHORN, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

F. AUGS. SCHERMERHORN.

Sworn to before me this 4th day of January, 1905.

HULBERT PECK,

Notary Public, New York County.

REPORT OF THE TREASURER.

HOWLAND DAVIS, Treasurer, in account with THE NEW YORK INSTITUTION FOR THE BLIND, for the year ending September 30, 1904.

Dr.		
CURRENT FUND.		
Balance, September 30, 1903		$6,428.68
Received from:		
State of New York	$36,462.26	
State of New Jersey	5,816.50	
New York City	1,582.50	
Music and instruction	261.12	
Clothing, dry goods, etc	17.01	
Supplies	78.37	
Petty account	28.25	
Furniture and fixtures	.54	
New York County	2,499.73	
Kings County	1,150.41	
Queens County	250.00	
Suffolk County	50.00	
Nassau County	50.00	
Putnam County	50.00	
Richmond County	34.52	
Westchester County	268.77	
Investment fund	15,979.76	
Interest	108.66	
Manual training	820.70	
Rent	100.00	
Principal's fund	500 00	
		66,109.10
		$72,537.78

Cr.		
By cash paid for:		
Supplies	$12,757.37	
Salaries and wages	31,961.09	
Clothing, dry goods, etc	2,056.70	
Furniture and fixtures	1,874.99	
Principal's fund	200.00	
Repairs and improvements	3,400.71	
Traveling	45.90	
Electricity	73.10	
Gas	1,686.10	
Music and instruction	4,525.28	
Manual training	770.26	
Taxes	4,466.96	
Legal expense	778.60	
Petty account	1,433.63	
Drugs and medicines	64.89	
Fuel	2,809.03	
Assessments	1,512.80	
		$70,417.41
Balance, September 30, 1904		2,120.37
		$72,537.78

New York, *November* 18, 1904.

(Signed) HOWLAND DAVIS, *Treasurer.*

The foregoing statement of Howland Davis, Treasurer, has been examined by us and found to be correct; as to balance and the details of the account we approve on the audit of the accountant employed by our direction.

(Signed) JOHN M. BOWERS,
GEORGE W. WICKERSHAM, } *Finance Committee.*

Report of the Principal.

To the Board of Managers:

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1904:

Number of pupils September 30, 1903	152
Admitted during the year	27
Whole number instructed	179
Reductions	27
Number remaining	152

It is a fact well known that the population of the City of New York and of the vicinity contiguous to it on every side has always increased at a rapid rate, the rate of increase during the last few years having been more rapid than ever before. This increase has been accompanied by much greater diversity of race, greater density, closer contact, and relatively less area for the purposes of domestic life. And yet the ratio of blindness among children has steadily declined, so that the number of pupils during the past year was some ninety less than formerly, while for the past two years the number has remained stationary.

Our school and its advantages are so widely known and appreciated, and it is within such easy reach, not only from every part of the city, but from the outlying districts, that practically all the blind children in this section of the state are in attendance here.

This diminution in our numbers is gratifying, because it is the one indication, more significant than any other, of the efficacy and beneficent results of the improved conditions of the infant and child life of our great city, which have been brought

about by the laws and ordinances which enforce those sound rules of sanitation and hygiene that are essential to the prevention of blindness among children.

While it is most gratifying to observe any diminution in the number of blind children, still it seems likely that there will yet remain a considerable number of young people across whose path this dark pall will fall, and whose entrance into the general schools will be barred.

For these young people who walk in darkness, far more than for those who walk in the light, education is the only help and the only hope.

The work of educating the blind when compared with that of educating children who see appears to be attended by many unusual obstacles and by much greater difficulty. First and most striking, there is the mental and physical isolation and inertia of the child itself, in most cases accentuated by ignorance and misguided sympathy on the part of parents and friends. The condition of the child is altogether unusual and exceptional.

Turning to the practical side, it will be seen that the entire array of visual resources by which the education of those who see is made effective is useless for our work, and must be replaced by methods and appliances of entirely different character, designed to reach the mind through the ear and the sense of touch.

Again, teachers' colleges and Normal schools can in the nature of things offer no facilities for preparation in this line of work, and hence our school assumes in a marked degree the character of a special training school for teachers.

While, however, these conditions present unusual difficulties, they also offer great opportunities which we have endeavored to improve.

In this effort we have adopted those standards of excellence, both as to theory and practice, that have been derived from careful study and persistent experience. On the literary side, the tests employed for determining the quality of our school work in preliminary and academic subjects have been those prescribed by the highest educational authorities for testing the

work of the primary, secondary and higher schools of the state. In the Music Department the tests have been those prescribed in the examinations of the American College of Musicians.

In my report for the years ending September 30, 1899, and September 30, 1903, an analysis was made of some of the results obtained by Regents examinations in our own and in the State schools, with a view to determining the value of our school work as compared with that done under normal conditions. The facts presented are unusually suggestive and have attracted the serious attention of educators outside of the circle in which we move. The tables are valuable for study, reference, and for our encouragement, and I therefore append them to this report. In the near future another similar comparison will be made, which will again determine the value of our work by the standard fixed by the University of the State of New York.

The record of Regents examinations for the past year is as follows:

Number of examination days	12
Pupils participating	73
Subjects covered	22
Answer papers written	157
Answer papers claimed (75% and over)	118
Papers allowed by Regents examiners	118

For the purpose of comparison, I here reproduce a table published in my report for the year ending September 30, 1899:

	No. examined.	*No. claimed.*	*No. allowed.*	*Per cent. claimed of No. examined.*	*Per cent. allowed of No. examined.*	*Per cent. allowed of No. claimed.*
1891	13	9	9	69	69	100
1892	97	83	83	86	86	100
1893	176	153	153	87	87	100
1894	201	157	153	78	76	97
1895	173	115	113	66	65	98
1896	194	149	149	77	77	100
1897	210	120	118	57	56	98
1898	204	149	149	73	73	100
1899	181	103	102	57	56	99
	1,449	1,038	1,029	..	..	..
Average per cent. for nine years				72.22	71.67	99.11

The following table gives the results of the examinations held from 1900 to 1904, inclusive:

	No. examined.	*No. claimed.*	*No. allowed.*	*Per cent. claimed of No. examined.*	*Per cent. allowed of No. examined.*	*Per cent. allowed of No. claimed.*
1900	149	109	109	73.16	73.16	100
1901	118	76	75	64.41	63.56	98.68
1902	204	151	150	74.02	73.53	99.34
1903	137	114	114	83.21	83.21	100
1904	157	121	121	77.07	77.07	100
	765	571	569	..	..	..
Average per cent. for five years				74.37	74.11	99.61

Comparing the results of the examinations from 1900 to 1904 with those from 1891 to 1899, it is gratifying to note that both teachers and students have not only maintained but have improved the quality of their work.

During the past year four pupils successfully passed examinations in Music History, and three in Counterpoint.

It may be pointed out that a serious course of Music study involves the consideration of many subjects, among them Notation, Technic, History, Harmony, Counterpoint, Biography, Natural Science, Mathematics, Æsthetics, Composition, Morals, Mechanics and Terminology, each possessing disciplinary and informational qualities of high order. Nevertheless, the educational authorities of our State have treated Music as a negligible matter, and as these subjects have no place in the established curriculum of the University, our pupils can earn no credentials for this necessary and excellent part of their work. That this omission constitutes a grave defect does not admit of a question; and it may be said that the University of the State of New York will never be fully right, just and great until all the subjects essential to a thorough education in Music shall have been incorporated into the University system, with full credential value accorded to each.

Appended to this report is an outline of the course in Music, and also one giving the Normal course in pianoforte technic arranged in ten grades.

For several years past, among the appendices of my report has been a catalogue of music printed in The New York Point System.

Some years ago, when the work of publication was commenced, it was our purpose to select compositions that were not only intrinsically good from a critical point of view, but which would be suited for incorporation into a large body of music specially adapted to meet the requirements of a complete course of technical training. From small beginnings, the work has progressed until the blind student now has at his disposal in The New York Point System the means by which he may climb from the foot of Parnassus to its top, while from the teachers' standpoint the list is invaluable.

Heretofore it has only been possible to give the catalogue by authors in alphabetical order, with opus and serial numbers whenever possible. These, however, afford insufficient clues to the contents, character and possible uses of a piece.

In order to impart to these selections a new interest and a greater educational value, each pianoforte piece in the entire list has been carefully scanned, and classified in a series of ten sets, corresponding to as many years, the varied requirements of any year of study being amply met by the selections for that year. This classification will give to the selections new interest musically and educationally, and should prove helpful to teachers generally. This work has been accomplished through the efforts and under the supervision of Miss Hannah A. Babcock, and it adds another to the valuable contributions she has made to the educational resources of schools for the blind.

Although the year has been a prosperous one, still it has not been without its sorrows and losses.

In April last, Miss Jennie Agnew was obliged to give up her position as Assistant in the Girls' Department, and died at the hospital, of pneumonia, after a short illness. Although Miss Agnew had not been long engaged in this work, she was highly esteemed, and her memory will be warmly cherished.

At the close of the year, Mr. Stephen Babcock withdrew from the position of principal teacher, which he had filled with marked

ability for many years. His connection with the Institution dates back more than fifty years, and during that time he has been charged with responsible duties, which he invariably performed with energy and efficiency. Mr. Babcock has always taken a keen interest in the educational advancement of the blind, and to him is due the development of that very valuable piece of school apparatus, the dissected map, the most useful accessory to the study of Geography now in use.

Mr. Babcock will be remembered as an indefatigable worker, a painstaking and impressive teacher, and a good disciplinarian, and wherever he may go he will be followed by the good wishes of all who knew him.

Miss Charlotte W. Howe of the Literary Department, Mrs. F. Arnold Ward, teacher of Manual Training, and Mr. Henry Coffre of the Tuning Department all withdrew at the close of the year. They have been connected with the school for a long time and have done excellent work.

It gives me pleasure at this time to express my warm appreciation of the enthusiasm, intelligence and assiduity with which the teachers and officers have so amiably and successfully performed their arduous tasks; to commend the pupils for their industry and general good conduct, and especially for their growing apprehension of the advantages offered them here; and also to thank all those whose cheerful and efficient performance of less conspicuous but yet essential duties has contributed to the prosperity that has crowned the year.

Respectfully submitted,

WILLIAM B. WAIT, *Principal.*

Reprinted from the Sixty-eighth Report, 1903.

In the following table the results are given in percentages, as found by careful tabulation and comparison of the statistics published in the yearly reports of the Regents of the University of the State of New York.

The table presents the examination facts in three phases, viz. :

1. The number of papers claimed by the schools as being up to standard out of the whole number written.
2. The number of papers allowed by the Regents examination department out of the whole number examined.
3. The number of papers allowed out of the whole number claimed.

The figures under 1898 are for seven years ending June 30, 1898; under 1901 for three years ending June 30, 1901, and under 1903 for the five years ending June 30, 1903.

	Per cent. claimed of number examined				*Per cent. allowed of number examined*				*Per cent. allowed of number claimed.*			
	State.		*Inst.*		*State*		*Inst.*		*State*		*Inst*	
Subjects.	*1898.*	*1901.*	*1898.*	*1903.*	*1898.*	*1901.*	*1898.*	*1903.*	*1898.*	*1901.*	*1898.*	*1903.*
Reading	96	97	95	80	96	97	95	80	100	100	100	100
Writing	90	94	97	100	90	94	97	100	100	100	100	100
Spelling	61	70	72	82	59	68	71	82	96	98	99	99
Elementary English	57	65	54	74	51	53	54	68	89	82	100	93
Geography	58	61	74	66	53	56	74	66	91	91	100	100
Arithmetic	55	60	69	68	52	59	69	68	96	98	100	100
Advanced arithmetic	46	54	52	29	34	45	52	29	70	83	100	100
Advanced English	51	65	34	56	38	48	33	56	73	74	97	100
English composition	74	79	92	87	60	62	92	87	81	79	100	100
Rhetoric	70	80	93	74	58	60	84	74	82	75	92	100
American literature	84	..	86	..	74	..	86	..	82	..	100	..
Physics	58	70	64	25	40	59	64	25	67	84	100	100
Physiology & Hygiene	61	67	64	61	53	60	64	61	86	90	100	100
United States history	63	67	74	87	53	57	74	87	85	85	100	100
N. Y. State history	72	..	39	..	58	..	35	..	81	..	89	..
Roman history	85	83	100	63	72	71	100	63	85	85	100	100
English history	73	77	83	77	58	64	83	77	80	84	100	100
Phsyical geography	72	71	87	76	63	64	87	76	88	90	100	100
Geology	79	87	70	100	68	78	69	100	83	90	100	100
Algebra	72	..	100	..	70	..	100	..	98	..	100	.
English literature	..	92	..	71	..	83	..	71	..	90	..	100
Civics	..	72	..	56	..	62	..	56	..	87	..	100
General history	..	85	..	83	..	76	..	83	..	89	..	100
Geometry	..	66	..	83	..	59	..	83	..	90	..	100
Advanced U. S. history	..	71	..	73	..	53	..	67	..	75	..	93
Psychology	..	89	..	82	..	76	..	82	..	86	..	100
American selections	..	88	..	60	..	76	..	60	..	86	..	100
Advanced Eng. comp.	..	78	..	89	..	38	..	89	..	49	..	100
English selections	..	89	..	100	..	78	..	100	..	88	..	100
Home science	..	68	..	100	..	3	..	100	..	5	..	100
Average	69	76	75	74	60	63	74	74	86	83	99	99

DAILY PROGRAMME

A.M.—8 to 8.10.

Chapel Exercises.

8.10 to 9.

German, 1st year.	Piano.
Advanced English.	Point music notation.
United States history.	Manual training.
Geography.	Kindergarten.
Reading.	

9 to 9.30.

Arithmetic.	Music Terminology.
Physiology and hygiene.	Piano.
Kleidograph.	Organ.
Nature study.	Kindergarten.
Geography.	Manual training.
Spelling.	

9.30 to 10.

Recess.

10 to 10.30.

Arithmetic.	Organ.
Algebra.	Piano.
Geography.	Manual training.
Kindergarten.	

10.30 to 11.40.

Algebra.	Harmony.
Elementary English.	Organ.
Language lessons.	Piano.
Kindergarten.	Manual training.
Geography.	

11.40 to 11.55.

Recess.

11.55 to 12.45.

Senior singing class.	Piano.
Junior singing class.	Kindergarten.
Elementary composition.	Manual training.
Cord work.	

P.M.—1.45 to 2.30.

Calisthenics.	Piano.
Geography.	Organ.
Physical geography.	Harmony.
Manual training.	Home science.

2.30 to 3.15.

Greek history.	Piano.
Reading.	Organ.
Spelling.	Harmonic notation.
Typewriting.	Manual training.
Home science.	

3.15 to 3.30.

Recess.

3.30 to 4.15.

Latin, 2d year.	Organ.
Typewriting.	Piano.
Spelling.	Manual training.
Reading.	Kindergarten.
Home science.	

4.15 to 5.

Spelling.	Piano.
Typewriting.	Organ.
Manual training.	Kindergarten.

Except from 6 to 6.30, the time from 5 to 8.30 is divided into half hours, and occupied in reading, general study and the practice of music.

REGENTS REQUIREMENTS.

From the Syllabus of the University of the State of New York.

Preliminary and Academic Examinations.

Below is a complete table grouped according to cognate relations of all subjects in which regular examinations are held to meet the varying needs, dependent on locality, constituencies and special courses, of the secondary schools of the State. The appearance of so many subjects on this list should not be made an excuse for overcrowding the curriculum. Principals should not form classes in advanced subjects with immature pupils, nor should they confuse with the secondary school course subjects in which examinations are held or instruction is given for advanced or special students or for those pursuing extension courses.

PRELIMINARY STUDIES.

Reading.
Writing.
Spelling.
Elementary English.
Arithmetic.
Geography.

ACADEMIC STUDIES.

The table assumes that each student takes three studies each day for five days each week. The term "count" represents ten weeks' work in one of these studies. The figure prefixed to each subject shows how many counts are allowed that subject.

Those who pass successfully in both parts of any of the following four parallel courses will receive half credit for the second part:

1 2d-year Latin *or* Cæsar.
2 3d-year Latin *or* Virgil's Æneid.
3 2d-year Greek *or* Anabasis.
4 3d-year Greek *or* Homer's Iliad and twenty weeks of equal grade.

Those who pass successfully in both of the following courses will receive full credit:

1 2d-year English *and* American selections.
2 3d-year English *and* English selections.
3 English reading *and* history of literature.

GROUP 1.

LANGUAGE AND LITERATURE—ENGLISH (*a*).

4 English, 1st year, or
  2 Advanced English and
  2 English composition.
4 English, 2d year, or
  2 Rhetoric and
  2 American selections.
4 English, 3d year, or
  2 Advanced English composition and
  2 English selections.
4 English reading, or
  4 History of literature.
2 Business English (*d*).

MODERN FOREIGN.

4 German, 1st year.
4 German, 2d year.
4 German, 3d year.
4 French, 1st year.
4 French, 2d year.
4 French, 3d year.
4 Spanish, 1st year.
4 Spanish, 2d year.
4 Spanish, 3d year.

ANCIENT.

4 Latin, 1st year (*b*).
4 Latin, 2d year (*c*).
4 Cæsar's Commentaries.
4 Latin, 3d year (*c*).
2 Sallust's Catiline.
3 Cicero's Orations.
4 Virgil's Æneid.
1 Virgil's Eclogues.
1 Latin composition.
4 Greek, 1st year (*b*).
4 Greek, 2d year (*c*).
4 Xenophon's Anabasis.
2 Homer's Iliad.
4 Greek, 3d year (*c*).
1 Greek composition.

GROUP 2.

MATHEMATICS.

2 Advanced arithmetic.
4 Algebra.
2 Advanced algebra.
4 Plane geometry.
2 Solid geometry.
2 Trigonometry.
2 Business arithmetic (*d*).

GROUP 3.

SCIENCE.

PHYSICAL.

2 Astronomy.
4 Physics.
4 Chemistry.

GEOLOGIC.

2 Physical geography.
2 Geology.

BIOLOGIC.

2 Botany.
2 Zoölogy.
2 Physiology and hygiene.

GROUP 4.

HISTORY AND SOCIAL SCIENCE.

2 Elementary U. S. history and civics.
2 Greek history.
2 Roman history.
2 Medieval history.
2 English history.
2 Advanced U. S. history.
2 Civics.
2 Economics.
2 Commercial geography (*d*).
2 Commercial law (*d*).
1 History of commerce (*d*).

GROUP 5.

OTHER STUDIES.

2 Stenography, 50 words per minute.
2 Stenography, 100 words per minute.
2 1st-year home science (*e*).
2 2d-year home science (*e*).
2 1st-year shopwork (*e*).
2 2d-year shopwork (*e*).
2 Bookkeeping.
2 Advanced bookkeeping (*d*).
2 Business practice, etc. (*d*).
1 Business writing (*d*.)
2 Typewriting (*d*).

FORM-STUDY AND DRAWING.

2 Drawing.
2 Advanced drawing.

SUMMARY.

Subjects.	*Branches.*	*Counts.*
English	12	34
German	3	12
French	3	12
Spanish	3	12
Latin	9	26
Greek	6	19
Mathematics	7	18
Science	8	20
History, etc	11	21
Other studies	12	25
Total	74	199

(*a*) No extra counts will be given to those who pass both in English, first year, and advanced English and English composition; English, second year, and rhetoric; English, third year, and advanced English composition.

(*b*) In first-year Latin and Greek, candidates may take the separate examination or defer it and receive eight counts each for passing Cæsar and Anabasis examinations, which include the work of the first year. The separate examination is provided for those who may not study Latin or Greek after the first year, and for those who prefer to secure the four credits for first year's work and to take a separate examination in Cæsar or Anabasis rather than have eight counts dependent on a single trial.

(*c*) Latin, second year, is offered as a substitute for Cæsar, and Greek, second year, as a substitute for Anabasis; Latin, third year, and Greek, third year, are essentially sight translations.

(*d*) The special subjects for State business credentials may be credited toward academic credentials; advanced bookkeeping, commercial law, business English, business arithmetic, business practice and office methods, commercial geography and history of commerce, typewriting and business writing.

(*e*) For the present no formal written examinations will be given in home science and shopwork, but two counts will be allowed for the successful completion of each year's work on the certificate of the principal and the approval of the Regents inspector.

NOTES.

ORDER OF STUDIES.—There is no restriction in the order in which studies may be taken.

TIME LIMIT.—There is no limit of time, but all credentials issued by the University are good till canceled for cause.

SEVENTY-FIVE PER CENT. of correct answers is required in all subjects.

ANSWER PAPERS will be reviewed in the Regents office, and all papers below standard will be returned to the candidates. For those accepted, pass cards will be issued.

CANDIDATES not attending schools in which Regents examinations are held should send notice at least ten days in advance, stating at what time and in what studies they wish to be examined, that required desk room may be provided at the most convenient place.

Candidates who fail to send this advance notice can be admitted only so far as there are unoccupied seats.

PROFESSIONAL CERTIFICATES WITHOUT EXAMINATIONS.—Candidates having credentials which can be accepted in place of examinations should send them to the high-school department.

SAMPLE PAPERS.—The academic papers and the professional papers for each year are bound in separate volumes, either of which is mailed in paper covers for twenty-five cents, or board for fifty cents. Unbound sample papers may be had for one cent each.

UNIVERSITY CREDENTIALS.

1. PASS CARD.—Any study.

2. PRELIMINARY (PREACADEMIC) CERTIFICATE.—Reading, writing, spelling, elementary English, arithmetic, geography.

3. ACADEMIC CERTIFICATES.—All preliminaries and the subjects specified for the first-year certificate; all preliminaries and any 24, 36, 48, 60, etc., counts, if one-sixth of these counts are in English.*

The number of counts that each subject represents is given in the table of groups. For 24 counts a two-year certificate will be issued, and for 36, 48, etc., counts a three, four, etc., year certificate will be issued. A new certificate will be given when 12 additional counts, which represent a full year's work, are earned.

First-year Certificate.—No certificate is issued for 12 counts unless it includes the preliminaries and first-year English* (or English composition and 2 other English counts).

ACADEMIC DIPLOMA.—All preliminaries and any 48 counts, if not less than 8 are in English,* and not less than 6 each from the second, third and fourth groups.

Classical Academic Diploma.—This credential will be issued on request to such students as meet the requirements for an academic diploma and have credit for the required classical studies. The required classical studies are as follows: First-year Latin, Cæsar or second-year Latin, Cicero, Virgil, Latin composition, first-year Greek, Xenophon or second-year Greek, *Iliad*, Greek composition, Greek history, Roman history.

Advanced Diplomas.—This single diploma provides for all academic courses longer than the regular 48-count course covered by the academic diploma above. It is issued only to those who have earned the regular 48-count diploma and 12, 24 or 36, etc., counts in addition. On its face are specified the total counts, its name being determined by the highest multiple of 12.

HONORS.—When three-fourths of all the counts for any academic certificate or diploma are won by at least 90 per cent. or more, the credential will be recorded and marked as having been earned "with honor," and the annual report will show how many honor credentials have been issued to each school, with names of recipients.

INDORSEMENTS.—Holders of diplomas may have studies passed later recorded on the back, or, by special request, on the face; but such indorsements will not be made on certificates.

DUPLICATE CREDENTIALS.—These will be issued to replace lost or soiled originals on receipt of twenty-five cents each for the extra labor of looking up and verifying records.

* Any foreign language may be substituted for English, but the papers of all students who claim this privilege will be revised carefully for English.

INSTRUCTIONS TO CANDIDATES.

To be read aloud to all candidates by the principal or the deputy in charge at the beginning of each session.

1. No candidate shall communicate in any way or bring to the examination books or helps of any kind or question any examiner.

2. At the close of the examination in each subject each candidate must affix to his answer paper, in the line following the last answer, the following declaration, subscribe his name and then deliver his answer paper to the examiner:

"I now, at the close of the examination in (name subject), declare that prior to this examination I had no knowledge of what questions were to be proposed, and have neither given nor received explanations or other aid in answering any of them."

Every set of answers lacking this declaration, however satisfactory in other respects, will be rejected.*

3. Any candidate detected in trying to give or obtain aid will be instantly dismissed from the room and his papers for the entire week will be canceled.

4. Any candidate who, with fraudulent intent, endeavors to obtain any credential of the University shall be debarred from entering any Regents examination till admitted by special permission from the University on written application to the secretary. The University reserves the right to revoke any of its credentials obtained by disregard or violation of any of its rules. Ignorance of these rules will not be accepted as an excuse.

5. No candidate shall enter the examination more than half an hour late, and no candidate shall leave the room within half an hour after the distribution of question papers.

6. Heed strictly all directions on the question papers and read the questions very carefully. Do not give information that is not asked for. Write in ink on both sides of the paper. Give special attention to general order, legibility and neatness. Use only paper distributed by the examiners.

7. Write answers in the order of the questions. Do not copy the questions, but write the number of each question in the left margin before the answer. Leave a line blank after the answer to each question.

8. Papers should not be folded. At the top of each sheet or half sheet should be written on two separate lines: 1, subject; 2, date; 3, place; 4, name, *e. g.*:

Arithmetic.....Albany High School.
June 15, 1903.....James Burns.

* Schools preferring may have printed copies of the prescribed declaration conspicuously posted in the examination rooms requiring students to subscribe to it by writing merely the formula, "I do so declare," followed by their signatures.

OUTLINE OF MUSIC STUDIES.

From the Syllabus of the American College of Musicians.

NOTATION.

The staff; meter; F, G, and C clefs; signature of time and key; dynamics; tempo; form. The study should be objective throughout, the essential nature and relation of things being first considered and then the signs therefor. The study should be accompanied from the first with daily exercises in writing, in rendering by voice or instrument, and in interpreting or reading by ear. This will give facility in the use of notation, accuracy in performance, and will render the contents of the staff intelligible to the ear. The cultivation of discriminating aural perception is much neglected, and yet the contents of a musical expression should be as intelligible to the ear when rendered into sound as are the contents of a picture to the eye.

GENERAL MUSIC HISTORY.

First Year.—Origin and nature of primitive music, vocal and instrumental; music among the Hebrews and other ancient nations; development by the Greeks; origin of the organ.

2. Music from the beginning of the Christian era through the first ten centuries; influence of the church; the Ambrosian and Gregorian modes; notation; origin of polyphony.

3. Music from about 1000 A.D. to 1400 A.D.; development of notation and polyphony; church and secular music; counterpoint; influence of the Crusades; the Troubadours and Minnesingers; the Folk Song; the organ.

4. Music, 1400 to about 1600; the advance of counterpoint; the Netherlandic epoch; progress and influence of secular and church music; culmination of counterpoint; rise of opera and oratorio; progress of instrumental music; improvement of the organ.

5. Music, 1600 to 1700, in Germany, Italy, France, England and other countries; development of the opera and oratorio; introduction of the harpsichord and clavichord; the progress of instrumental music; the violin group; wood and brass instruments and the organ; the orchestra.

6. Music, 1700 to the present; Italian, French and German opera; oratorio, cantata and passion music; instrumental music; the song; development of musical forms; the pianoforte; development of the modern tonal style; derivation of standard pitch.

MUSIC HISTORY.

Second Year.—In connection with the general outlines, the development of music in the following special lines should be studied: Ancient and modern tonality; standards of pitch; origin and improvement of instruments; art forms; systems of tuning; national characteristics; Italian, French and German opera; church and organ music; biography.

HARMONY.

First Year.—A thorough working knowledge of the formation, names and classification of intervals, scales, keys, chords; figured bass; structure of forbidden progressions. The student should be prepared to recognize these elements at sight and by ear, and to form them with facility upon keyboard and staff.

Rules of part-writing; concords and their inversions in all keys; auxiliary and passing notes; cadences; the phrase and period; modulations by means of triads only; dictated and original exercises to be written and played; reading by ear.

Second Year.—Discords and their inversions; modulation; dictated and original exercises, with figured bass, to be written and played; harmonizing melodies; reading by ear.

Third Year.—Altered and ambiguous chords; dictated and original exercises in figured bass; modulation; harmonizing melodies with modulations; reading by ear; exercises to be written and played.

Fourth Year.—Organ point; suspension; anticipation; passing notes; melodic embellishments; harmonic embellishments; harmonizing melodies and unfigured basses; figuration; reading by ear; exercises to be written and played.

Fifth Year.—Advanced.

COUNTERPOINT.

First Year.—Two parts: one, two, three, four, six and eight notes against one; syncopation; florid counterpoint; dictated and original exercises, to be written and played daily throughout the course; reading by ear.

Second Year.—Three parts: all classes, as in first year. Four parts: all classes, as in first year.

Third Year.—Counterpoint in five or more parts; imitation; canon. In addition to the study of examples, the student must prepare original exercises throughout the course. Fugue: the subject; real and tonal answers; countersubject; episode; reply; modulation; stretto; pedal point; analysis and classification of examples; original work; reading by ear.

Fourth Year.—Double, triple and quadruple, with advanced study of subjects, as in third year.

TERMINOLOGY.

In the various departments of music a large number of terms of special significance and derived from many sources are employed, and with which the student of music should be acquainted. The study is designed to bring out the technical and exact meaning of such terms, together with their derivation, orthography and correct pronunciation. The study should include a critical examination of terms used in melody, rhythm, dynamics, meter, harmony, counterpoint, and, in short, in every branch of music. The following are examples: Define key, scale, mutation stop, triad, adagio, stretto, exposition, the inverted turn, etc.

MUSIC FORM.

First Year.—Meter: rhythm; section; phrase; period; small and large primary forms; licenses of construction; development of motives; composite primary form; theme and variations, étude, dance forms, march, idealized dance forms, special forms, reading and analysis throughout the course, with original work.

SECOND YEAR.—The Rondo: first, second, third and mutational forms; vocal forms; first and third parts of sonatina form in major and minor; omissions; second part of sonatina form.

THIRD YEAR.—The Sonata: principal subject; secondary subject; closing group; coda; connecting link; third part; modulations; modifications; developments; theoretic work; finale; higher rondo forms; the fourth and fifth forms; the slow movement; the composite large sonata; other applications of the instrumental forms; canon and fugue; reading and analysis throughout the course, with original work.

ÆSTHETICS.

The relation and functions of talent, emotion, intelligence and technic to expression; mechanical devices and processes; accents, their uses and classifications; nature of meter and rhythm; grammatical accent; æsthetic value of regular, displaced and syncopic accent; phrasing; characteristic accents; national and individual; melodic accents; thematic accent by transformations; quantitative accent; harmonic accent; utility of dissonances; the slur; auxiliary, neighboring and passing notes; suspension, anticipation and organ point. Dynamics as applied to melody; melody with and without accompaniment; simple and elaborate accompaniment; relative importance of interwoven melodies; dynamic effect of fundamental basses; dynamics in accompaniment; the crescendo and diminuendo; sudden dynamic changes; tempo; accelerando and ritardando; sudden changes of tempo; touch and tone color; use of the pedals; value of unity and diversity.

The study should be accompanied by ample illustrations, with examination of many examples and reading by ear. Special effort should be made to cultivate the critical in connection with the executive faculties.

ACOUSTICS.

This study should embrace the phenomena and laws relating to the production and properties of sound waves and tones, transmission, pitch, quality, velocity, reflection, refraction, vibration of strings and pipes, resonance and interference, beats and beat tones, musical intervals, temperament.

ORCHESTRATION.

Instruments played with a bow; instruments played with the hand; stringed instruments with keys; reed instruments; wind instruments without reeds; wind instruments with keyboards; brass instruments with mouthpieces; wood instruments with mouthpieces; instruments of percussion; miscellaneous instruments.

ORGAN, VOICE AND VIOLIN.

The Technical course in each of these branches will be published separately.

Pianoforte Music, Classified.

FIRST YEAR.

Behr, F ..... Op. 575, Nos. 1, 2, 3, 6.
Biedermann, A. J..... Spring Flowers, No. 2.
Biedermann, A. J..... Op. 91, No. 2, The Old Man in Leather.
Burgmüller, F..... .. Op. 100, Étude 1, 2, 3, 5, 7, 10.
Ehmant, A..... Thirty-six Melodic and Rhythmical Studies, Book I.
Gurlitt, C..... Op. 130, Études Facile, Nos. 1 to 8, inclusive.
Hackh, O..... Op. 230, No. 2, The Tin Soldier.
Hackh, O..... Op. 230, No. 5, On the Sea.
Köhler, L..... ..... Op. 151, Nos. 1, 2.
Köhler, L..... ..... Op. 190, complete.
Köhler, L..... ..... Op. 243, Going to Church.
Lichner, H..... A Short Story.
Mozart, W. A..... Sonatina.
Reinecke, C..... ..... Op. 107, No. 14, Sunset.
Rummel, J..... Les Allegresses Enfantine, No. 1, Waltz.
Rummel, J..... Tyrolienne.
Rummel, J..... .. .... Rondino Galop.
Schumann, R..... Album for the Young, Op. 68, Nos, 1, 2, 3, 4, 5, 6, 7, 10.
Spindler, F..... May Bells, Op. 42, Nos. 1, 2, 3, 4, 5.
Thomé, F..... ..... Melodie.
Thomé, F..... ..... Remembrance.
Wait, Wm. B..... Normal Course of Pianoforte Technic.

SECOND YEAR.

Bach, J. S..... Twelve Little Preludes, Nos. 1, 2, 9, 10.
Baumfelder, F..... .. Op. 270, No. 6.
Beethoven, L..... ..... Sonatina in G.
Beethoven, L..... ... Minuet in C.
Blakeslee, A. C..... Op. 25, Crystal Fountain Waltz.
Burgmüller, F..... .... Op. 100, Études 4, 6, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19.
Clementi, M..... ..... Op. 36, Sonatinas, Nos. 1, 2.
Duvernoy, J. B..... Op. 176, Études Nos. 1, 13, 14, 21.
Ehmant, A..... ..... Thirty-six Melodic and Rhythmical Studies, Book II.
Gade, N. W..... ..... Op. 36, Christmas Pieces, Nos. 1, 3.
Gurlitt, C..... ..... Op. 130, Études Facile, Nos. 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 20, 21, 22, 23, 31.
Gurlitt, C..... ..... Op. 74, "From the Child World," Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12.
Gurlitt, C..... ..... Op. 140, No. 7, The Festive Dance.
Handel, G. F..... Fugue No. 1, from "Six Fugues."
Haydn, J..... Andantino.

Hiller, P.....Op. 61, No. 10, Butterfly Chase.
Hiller, P.....Op. 61, No. 11, Farewell, Dear Home.
Hoffman, C.....Romance, "On the Heights."
Hummel, J. N.....Scherzo.
Karganoff, G.....Op. 25, No. 4, Grandfather's Dance.
Köhler, L.....Op. 151, Études 7, 8, 9, 10.
Köhler, L.....Op. 115, Études 1, 2.
Köhler, L.....Op. 167, Études 1, 2.
Köhler, L.....Op. 243, Going to Church.
Kullak, T.....Op. 81, Scenes from Childhood, Nos. 1, 2, 3, 4, 5.
Lange, G.....Op. 243, No. 4, Harvest Tide.
Lemoine, H.....Op. 37, Études 8, 16.
Lichner, H....."Twelve Characteristic Pieces," Nos. 1, 2, 3.
Loeschhorn, A.....Op. 96, "From the Child World," Nos. 1, 2, 3, 4, 5.
Loeschhorn, A.....Op. 138, No. 7, In the Twilight.
Meister, W.....Forget Me Not.
Mendelssohn, F.....Songs Without Words, Nos. 4, 9.
Mozart, W. A.....Rondo in C.
Poldini, E.....General Boom Boom.
Reinhold, H.....Op. 39, No. 2, Fairy Tale.
Rohde, E.....Marionettes, No. 5.
Rummel, J.....Les Allegresses Enfantines, Nos. 2, 3, 4, 5, 6.
Schumann, R.....Op. 68, Album for the Young, Nos. 8, 9, 16, 18, 19, 20, 24, 26.
Spindler, F.....Op. 44, May Bells, Nos, 6, 7, 8, 9, 10, 11, 12.
Spindler, F.....Trumpeter's Serenade.
Steenfeldt, P. A. D.....Prayer of the King's Daughter.
Tschaikowsky, P.....German Song.
Tschaikowsky, P.....Op. 39, Dolly's Funeral.
Von Wilm, N.....Op. 81, No. 10, Gavotte.
Von Wilm, N.....Op. 81, No. 16, Mazurka.
Wait, Wm. B.....Normal Course of Pianoforte Technic.
Westerhout, N.....Rondo D'Amour.
Wolff, B.....Op. 44, No. 6, Children at Play.
Wolff, B.....Op. 50, No. 1, Rondo in G.

THIRD YEAR.

Bach, J. S.....All of Second Year, Bach.
Bach, J. S.....Twelve Little Preludes, Nos. 3, 4, 5, 6, 7, 8, 11, 12.
Bach, J. S.....Prelude No. 1 in C, from "Well-Tempered Clavichord."
Baumfelder, F.....Op. 270, Kinderscenen, Nos. 1, 2, 3, 4, 5, 7, 8.
Beethoven, L.....Op. 33, Bagatelle No. 3.
Beethoven, L.....Album Leaf, "Für Elise."
Beethoven, L.....Op. 49, No. 2, Sonatina in G major.
Berens, H.....Op. 61, Étude No. 1.
Blakeslee, A. C.....Op. 9, May Party Dance.
Burgmüller, F.....Op. 100, Études 22, 24, 25.
Clementi, M.....Op. 36, Sonatinas 3, 4, 5, 6.
Döring, C. H.....Op. 8, Études 9, 10.

Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book III.
Gade, N.....Op. 36, Christmas Pieces, No. 2, 4, 5, 6.
Giese, T.....Op. 293, Melodic Pieces, Nos. 1, 2, 3, 4, 5, 6.
Goldner, W.....Gavotte Mignonne.
Gurlitt, C.....Op. 74, "From the Child World," Nos. 10, 13, 14, 15, 16, 17, 18, 19, 20.
Gurlitt, C.....Op. 130, Etudes Facile, Nos. 19, 24, 25, 26, 27, 28, 29, 30, 32, 33, 34, 35.
Handel, G. F.....Fugue No. 2, from "Six Fugues."
Heins, C.....Op. 194, Dance of the Sylphs.
Hiller, F.....Op. 117, No. 13, Serenade.
Hummel, J. N.....Scherzo.
Jadassohn, A.....Op. 17, No. 3, Children's Dance.
Köhler, L.....Op. 167, Etudes 6, 8.
Köhler, L.....Op. 175, Etudes 1, 3, 6, 8.
Kuhlau, F.....Op. 20, No. 1, Sonatina.
Kullak, T.....Op. 81, Scenes from Childhood, Nos. 6, 7, 8, 9, 10, 11, 12.
Lemoine, H.....Op. 37, Etude 24.
Lichner, H.....Twelve Character Pieces, Nos. 4, 5, 6, 7, 8, 9, 10, 11, 12.
Loeschhorn, A.....Op. 96, "From the Child World," Nos. 6, 7, 8, 9, 10, 11.
Löw, J.....Cavatina.
Mendelssohn, F.....Op. 72, Christmas Pieces, Nos. 1, 2, 3, 4.
Mendelssohn, F.....Songs Without Words, Nos. 2, 6, 12, 16, 22, 28, 35, 37, 41, 44, 48, 49.
Mendelssohn, F.....Wandering."
Ravina, H.....Op. 86, Calinerie.
Reinhold, H.....Op. 39, No. 9, Hungarian Dance.
Röhr, L.....Op. 24, Etudes 1, 2.
Schmoll, A.....Op. 50, No. 23, Polonaise.
Schmoll, A.....Cymbals and Castanettes.
Schumann, R.....Op. 68, Album for the Young, Nos. 11, 14, 15, 17, 28, 38, 41, 42, 43.
Smith, Seymour.....Dorothy," An Old English Dance.
Sousa, J. P.....Liberty Bell March.
Spindler, F.....Op. 58, Etude No. 1.
Suppé, F.....Marche du Diable.(4 hands).
Wait, Wm. B.....Normal Course of Pianoforte Technic.

FOURTH YEAR.

Bach, J. S.....All of Third Year, Bach.
Bach, J. S.....Fifteen Two-part Inventions, Nos. 3, 4, 6, 8, 10, 13, 15.
Bach, J. S.....Bach Album, Schirmer Library Edition, Nos. 1, 2, 4, 5, 6, 10, 11, 12, 13, 14, 15, 19, 20, 21.
Bach, J. S.....Gavotte, from G major suite. (Kullak edition.)
Bach, J. S.....Preambulum. (Kullak edition.)
Bach, J. S.....Bourrée in G major, from Violoncello Sonata No. 4.
Beaumont, P.....Berceuse, "Slumber Sweetly."
Beethoven, L.....Op. 49, No. 1, Sonatina in G minor.

Beethoven, L.....Op. 33, Bagatelles 1, 2, 4, 6.
Berens, H .....Op. 3, Étude No. 6.
Bertini, H .....Op. 29, Étude No. 23.
Bertini, H .....Op. 100, Études 7, 12.
Czerny, C.....Op. 636, Études 20, 21.
Czerny, C.....Op. 261, One Hundred and One Preparatory Lessons.
Czerny, C.....Op. 599, Études 84, 87, 90, 94, 100.
Duvernoy, J. B.....Op. 120, Études 4, 7, 8.
Döring, C. H .....Op. 8, Étude 8.
Ehmant, A..... .Thirty-six Melodic and Rhythmical Studies, Book IV.
Geibel, A.....“Gavotte Allemande.”
Handel, G. F.....Fugues Nos. 3 and 4, from “Six Fugues.”
Hewitt, H. D.....“With Wind and Tide March.” (4 hands.)
Hiller, F..... .....Op. 56, Rhythmical Studies, Nos. 1. 9.
Jensen, A.....Op. 17, Scenes of Travel, Nos. 1, 3, 4.
Köhler, L..... .....Op. 115, Études 9, 10.
Le Couppey, F.....Op. 26, Études 1, 2.
Loeschhorn, A.....Op. 96, From the Child World, No. 12.
Marks, E. F.....Op. 27, “Petite Valse de Ballet.”
Mendelssohn, F.....Op. 72, Six Christmas Pieces, Nos. 5, 6.
Mendelssohn, F.....Songs Without Words, Nos. 1, 7, 13, 18, 19, 25, 27, 31, 33, 40, 42, 43, 46.
Paderewski, I. J.....Op. 8, No. 3, Melody in B.
Röhr, L.....Op. 25, Études 3, 4, 5.
Sapellnikoff, W.....Op. 2, Petite Mazurka.
Schmidt, A..... .....Op. 16, Études Nos. 3. 4.
Schumann, R.... .....Op. 68, Album for the Young, Nos. 12, 13, 21, 22, 23, 25, 27, 29, 30, 31, 32, 33, 34, 35, 36, 37, 39, 40.
Wait, Wm. B.....Normal Course of Pianoforte Technic.
Zitterbart, F.....Romance.

FIFTH YEAR.

Bach, J. S .....All of Fourth Year, Bach.
Bach, J. S .....Fifteen Two-part Inventions, Nos. 1, 2, 5, 7, 9, 11, 12, 14.
Bach, J. S .....Allemande, Courante and Bourrée from the G major suite, Kullak edition.
Bach, J. S .....Album, Schirmer Library Edition, Nos. 3, 7, 8, 9.
Beethoven, L .....Op. 33, Bagatelles 5, 7.
Chopin, F.....Op. 64, Waltz, No. 1.
Chopin, F.....Op. 9, Nocturne, No. 2.
Chopin, F.....Op. 28, Prelude, No. 15.
Chopin, F.....Op. 7, Mazurka, No. 3.
Czerny, C .....Op. 261, One Hundred and One Preparatory Lessons.
Czerny, C .....Op. 299, Étude 11.
Czerny, C .....Op. 636, Étude 7.
Döring, C. H .....Op. 8, Étude 11.
Handel, G. F .....Fugues 5 and 6, from “Six Fugues.”
Heller, S .....Op. 45, Études 23, 24.
Heller, S .....Op. 72, Étude No. 5.

Heller, S .....Op. 85, No. 2, Tarantelle.
Heller, S .....Op. 138, No. 9, Curious Story.
Hiller, F .....Op. 56, Rhythmical Studies, Nos. 2, 3, 5.
Jensen, A.....Op. 17, Scenes of Travel, Nos. 2, 5, 6.
Krause, A .....Op. 2, Étude No. 2.
Lassen-Lange .....“ Resolution.”
Le Couppey, F.....Op. 26, Étude No. 12.
Mendelssohn, F.....Songs Without Words, Nos. 5, 14, 20, 23, 29, 36, 38, 45, 47.
Nevin, E.....Op. 13, No. 4, “ Narcissus.”
Paderewski, I. J .....Op. 14, Minuet in G.
Sapellnikoff, W .....Op. 4, No. 2, Gavotte.
Schuett, E.....Op. 17, No. 1, Gavotte Humoresque.
Spindler, F .....Op. 17, Drawing Room Flower.
Tschaikowsky, P.....Op. 2, No. 2, Song Without Words.
Wait, Wm. B .....Normal Course of Pianoforte Technic.

SIXTH YEAR.

Bach, J. S .....All of Fifth Year, Bach.
Bach, J. S .....Album, Schirmer’s Library Edition, Nos. 16, 17.
Bach, J. S .....Gavotte in D from Sixth Violoncello Sonata, arranged by William Mason.
Bach, J. S .....Bourrée in B minor, from Second Violin Sonata.
Bach, J. S .....Prelude and fugue in B flat, No. 4, Tausig edition.
Beethoven, L .....Op. 2, Sonata in F minor, No. 1.
Bohm, C..... .....Op. 153, Polonaise, “ With Song and Mirth.”
Chopin, F .....Op. 34, Waltz, No. 1.
Chopin, F ....Op. 37, Nocturne, No. 1.
Cramer, J. B.....Études Nos. 1, 7, 8, Bülow edition.
Handel, G. F .....Variations on “ Harmonious Blacksmith.”
Hiller, F ....Rhythmical Studies, Nos. 6, 7, 8, 11, 12.
Ketterer, E.....Op. 266, Saltarelle.
Kontski, A. de.....Op. 271, Polonaise.
Lysberg, C. B.....Op. 51, La Baladine.
Mendelssohn, F.....Songs Without Words, Nos. 3, 8, 10, 11, 15, 26, 30, 32, 39.
Merkel, G .....Op. 92, Tarantelle.
Mills, S. B .....Op. 31, Gavotte.
Moszkowski, M.....Op. 15, No. 1, Serenata.
Moszkowski, M.....“ In Tempo di minuetto.”
Ravina, H.....Op. 14, Étude No. 1.
Scharwenka, X.....Op. 3, Polish Dance.
Schubert-Schultz .....Minuet in D from Third Quartet.
Schumann, R .....Op. 28, No. 2, Romance in F sharp.
Schumann, R .....Op. 12, No. 3, “ Warum?”
Wait, Wm. B .....Normal Course of Pianoforte Technic.

SEVENTH YEAR.

Bach, J. S.....All of Sixth Year, Bach.
Bach, J. S.....Gigue from the G major suite, Kullak edition.
Bach, J. S.....Fugue from the toccata in E minor, Kullak edition.

Bach, J. S.....Album, Schirmer Library Edition, No. 18.
Bach, J. S.....Prelude and fugue in D major, No. 3, Tausig edition.
Bach, J. S.....Prelude and fugue in D minor, No. 7, Tausig edition.
Beethoven, L.....Op. 13, Sonata Pathetique.
Chopin, F.....Op. 34, Waltz, No. 3.
Chopin, F.....Op. 40, Polonaise, No. 1.
Chopin, F.....Op. 50, Mazurka, No. 1.
Grieg, E.....Anitra's Dance, from Peer Gynt Suite.
Hiller, F.....Op. 56, Rhythmical Studies, Nos. 4, 10, 13.
Mendelssohn, F.....Songs Without Words, Nos. 17, 21, 24.
Mozart, W. A.....Sonata in F, No. 6, Cotta edition.
Rubinstein, A.....Polka Bohéme.
Schumann, R.....Op. 21, Novelette, No. 1.
Schumann, R.....Op. 11, Tarantelle.
Wait, Wm. B.....Normal Course of Pianoforte Technic.

EIGHTH YEAR.

Bach, J. S .....All of Seventh Year, Bach.
Bach, J. S .....Prelude and fugue in C minor, No. 2, Tausig edition.
Beethoven, L .....Op. 26, Sonata in A flat.
Chaminade, C.....Scarf Dance, Air de Ballet, No. 3.
Chopin, F .....Op. 29, Impromptu, No. 1.
Chopin, F .....Op. 37, Nocturne, No. 2.
Chopin, F .....Op. 10, Étude No. 5.
Chopin-Liszt.....Op. 74, No. 2, Polish Song.
Grieg, E.....Op. 43, No. 6, To Spring.
Larregla, J .....Coquetuela Mazurka.
Liszt, F .....Liebestraume, No. 2.
Lysberg, C. B .....Op. 34, La Fontaine.
Mendelssohn, F. .....Songs Without Words, No. 34 (Spinning Song).
Moschelles, I .....Op. 70, Études Nos. 1, 4, 6, 12.
Rheinberger, J.....The Chase.
Schubert, F.....Op. 142, No. 3, Impromptu.
Schubert-Liszt .....La Serenade.
Schuett, E.....Étude Mignonne.
Schumann, R .....Op. 82, No. 7, Bird as a Prophet.
Wagner, R .....Magic Fire from Die Walküre (4 hands).
Wait, Wm. B .....Normal Course of Pianoforte Technic.

NINTH YEAR.

Bach, J. S.....All of Eighth Year, Bach.
Bach, J. S.....English Suites Nos. 1 to 6, Schirmer Library Edition (in preparation).
Beethoven, L.....Op. 28, Sonata Pastorale in D (in preparation).
Chopin, F.....Op. 38, No. 2, Ballade.
Liszt, F.....Transcription of Wagner's Spinning Song from "Flying Dutchman."

MacDowell, E. A.....Op. 17, No. 2, Hexentanz.
Mendelssohn, F.....Op. 14, Rondo Capriccioso.
Moschelles, I.....Op. 70, Étude No. 3.
Weber, Von, C. M....Op. 24, Perpetual Movement.
Wait, Wm. B.....Normal Course of Pianoforte Technic.

TENTH YEAR. (In preparation).

Bach, J. S.....All of Ninth Year, Bach.
Bach, J. S.....Chromatic fantasie in D minor (Bülow).
Bach, J. S.....Prelude and fugue in A minor. (Peter's edition, Book 207).
Beethoven, L.....Op. 106, Sonata in B flat.
Beethoven, L.....Op. 120, 33 variations on a waltz, by Diabelli.
Brahms, J.....Op. 24, Variations and fugue on a theme, by Handel.
Chopin, F.....Op. 35, Sonata in B flat minor.
Moschelles, I.....Op. 70, Études Nos. 4 and 12.
Schumann, R.....Op. 13, 12 symphonic études in the form of variations.

LIST OF PUBLICATIONS IN THE NEW YORK POINT PRINT.

These publications are obtained at the American Printing House for the Blind, Louisville, Ky.

MUSIC CULTURE.

	PRICE.
Æsthetics of Musical Art, Dr. F. Hand, Book 1	$3.50
Catechism of Musical Æsthetics, Dr. H. Riemann	1.75
Chopin and other Musical Essays, H. T. Fink	3.00
Composition, Dr. J. Stainer	2.25
Counterpoint, Dr. J. F. Bridge	.75
Explanatory Introduction to the Riemann edition of the Beethoven Sonatas	.10
Guitar Method, Carcassi, parts 1 and 2	3.00
History of Pianoforte Music, J. C. Filmore	3.50
How to Teach Bands, F. J. Keller	.50
Hymn Tunes, selected	2.00
Key to Wait's Musical Notation, revised	.25
Lessons in Musical History, J. C. Filmore	2.00
Letters from Great Musicians, Alethea B. Crawford and Alice Chapin	2.50
Manual of Musical History, Ritter	.50
Materials Used in Musical Composition, Percy Goetschius, complete in 5 volumes, vol. 1, $2.50; vol. 2, $2.00; vol. 3, $2.00; vol. 4, $2.00; vol. 5, $1.25	9.75
Music and Culture, K. Merz	2.00
Music and Morals (selections), Rev. H. R. Haweis	1.50
Music Talks with Children, Thomas Tapper	2.50
Music as a Representative Art, G. L. Raymond	1.50
Music in Its Relations to the Intellect and the Emotions, J. Stainer	.60
Musical History, G. A. MacFarren	2.50
National Music of the World, Chorley	3.00
Normal Course of Piano Technic, W. B. Wait	2.00
Notes on Tuning, J. A. Simpson	.25
Organ Method, Dr. J. Stainer, 2 volumes	2.00
Panofka's Vocal Lessons, 2 volumes	.40
Pronouncing Dictionary of Musical Terms, edited by B. B. Huntoon, 2 volumes	5.00
Purity in Music, A. F. Theibaut, Translated by Broadhouse	2.00
Rhythm and Harmony in Poetry and Music, G. L. Raymond, 2 volumes	5.00
Sound and Its Phenomena, Brewer	3.50
Stories about Musicians, Mrs. Ellet, 3 volumes	9.00
Stories of Famous Operas, H. A. Guerber	3.50
The Elements of Harmonic Notation, W. B. Wait	1.00
The Elements of the Beautiful in Music, Stainer	1.00
The Great German Composers, J. Stieler, 2 volumes	5.00
Theory of Music, L. C. Elson	3.00
The Standard Operas, G. P. Upton, 2 volumes	6.00
The Students' Helmholtz, Broadhouse, 2 volumes	7.00

The Wagner Story Book, Henry Frost $3.50
Touch and Technic, Dr. William Mason, Vol. 1 ..... .75
Tuners' Guide; Tuning the Pianoforte, W. Geib 2.00
Violin Method, Louis Schubert, first part 2.00
Wait's System of New York Point Musical Notation, revised 1.00
Wait's System of New York Point Musical Notation, duplicate in line and point 2.00
Wait's System of New York Point Musical Notation, in line 1.00
Wonder Tales from Wagner, A. Alice Chapin 3.50

PIANO STUDIES.

Scale Studies—Book 1.

Al. Schmidt, Op. 16, Nos. 3, 4.
Berens, Op. 61, No. 1.
Bertini, Op. 29, No. 23.
Döring, Op. 8, Nos. 9, 10.
Duvernoy, Op. 176, Nos. 1, 13, 14.
Köhler, Op. 115, Nos. 1, 2.
Le Couppey, Op. 26, Nos. 1, 2.
Lemoine, Op. 37, No. 24.

Arpeggio Studies—Book 1.

Czerny, Op. 599, Nos. 84, 87, 90, 94, 100.
Czerny, Op. 636, No. 7.
Duvernoy, Op. 120, Nos. 4, 7, 8.
Köhler, Op. 115, Nos. 9, 10.

Triplet Studies—Book 1.

Bertini, Op. 100, No. 7.
Heller, Op. 45, Nos. 23, 24.
Köhler, Op. 167, Nos. 1, 2, 6, 8.
Köhler, Op. 175, No. 8.
Krause, Op. 2, No. 2.
Lemoine, Op. 37, Nos. 8, 16.

Legato Studies—Book 1.

Bertini, Op. 100, No. 12.
Döring, Op. 8, No. 11.
Köhler, Op. 151, Nos. 7, 8, 9, 10.
Köhler, Op. 175, Nos. 1, 3, 6.
Spindler, Op. 58, No. 1.

Velocity Studies—Book 1.

Berens, Op. 3, No. 6.
Czerny, Op. 636, Nos. 20, 21.
Czerny, Études de la Velocité, No. 11.
Döring, Op. 8, No. 8.
Heller, Op. 72, No. 5.
Le Couppey, Op. 26, No. 12.
Mendelssohn, Op. 72, No. 5.

Trill Studies—Book 1.

Krause, Op. 2, Nos. 1, 3.
Köhler, Op. 151, Nos. 1, 2.
Röhr, Op. 24, Nos. 1, 2, 3, 4, 5.

The above six sets, stitched in parts, complete $1.50
The above six sets bound in one volume 2.50

PIANO PIECES.

Bach, J. S.	Prelude, No. II, from the Well-tempered Clavier, Tausig selected*	$0.05
Bach, J. S.	Fugue, No. II, from the Well-tempered Clavier, Tausig selected*	.05
Bach, J. S.	Prelude, No. III, from the Well-tempered Clavier, Tausig selected*	.15
Bach, J. S.	Fugue, No. III, from the Well-tempered Clavier, Tausig selected*	.05
Bach, J. S.	Prelude, No. IV, from the Well-tempered Clavier, Tausig selected*	.10
Bach, J. S.	Fugue, No. IV, from the Well-tempered Clavier, Tausig selected*	.15
Bach, J. S.	Prelude, No. VII, from the Well-tempered Clavier, Tausig selected*	.05
Bach, J. S.	Fugue, No. VII, from the Well-tempered Clavier, Tausig selected*	.05
Bach, J. S.	Twelve Preludes*	.75
Bach, J. S.	Fifteen Two-voiced Inventions*	1.00
Bach, J. S.	Allemande, Courante, Gavotte and Bourrée, from the G major suite, Kullak edition,* each	.10
Bach, J. S.	Gigue, from the G major suite, Kullak edition*	.20
Bach, J. S.	Fugue from the toccata in E minor, Kullak edition*	.15
Bach, J. S.	Preambulum, Kullak edition*	.05
Bach, J. S.	Prelude in C, No. 32, from Pianists' First and Second Year	
Bach, J. S.	Bourrée in B minor, from Violin Sonata No. 2	.05
Bach, J. S.	Bourrée in G major, from Violoncello Sonata No. 4	.05
Bach, J. S.	Album of twenty-one selected pieces, Schirmer's Library Edition	1.00
Bach-Mason	Gavotte in D major, from the sixth sonata for Violoncello	.15
Baumfelder, F.	"Kinderscenen" Op. 270 Nos. 1 to 8	.50
Beaumont, P.	Berceuse "Slumber Sweetly"	.10
Beethoven, L.	Seven Bagatelles Op. 33	.60
Beethoven, L.	Sonatina 49 No. 1	.50
Beethoven, L.	Sonatina 49 2	.40
Beethoven, L.	Sonata Pathetique, Riemann edition* Op. 13	.85
Beethoven, L.	Sonata in A flat, Steingraeber edition* 26	.75
Beethoven, L.	Sonata Op. 2 No. 1	
Beethoven, L.	Minuet in C, No. 43, from Pianists' First and Second Year	
Beethoven, L.	Sonatina, No. 1 in G. No. 19, from Pianists' First and Second Year	
Beethoven, L.	Album Leaf, "Für Elise"	.05
Behr, F.	Child's Song, In the Month of May, Child's Play, Shepherd's Song, Op. 575, Nos. 1, 2, 3 and 6. Nos. 1, 2, 3 and 4, from Pianists' First and Second Year	

* Prescribed for Associateship Examinations of the American College of Musicians

Biedermann, A. J.	Spring Flowers. No. 5, from Pianists' First and Second Year				
Biedermann, A. J.	The Old Man in Leather	Op. 91	No. 2		
	No. 7, from Pianists' First and Second Year				
Blakeslee, A. C.	Crystal Fountain Waltz	Op. 25			$0.05
Blakeslee, A. C.	May Party Dance		9		.10
Bohm, Carl	With Song and Mirth		153		.15
Burgmüller, F.	Twenty-five progressive pieces		100		1.00
Chaminade, C	Scarf Dance, Air de Ballet				.05
Chopin, F	Polonaise	Op. 40	No. 1		.10
Chopin, F	Waltz*		64	1	.10
Chopin, F	Waltz*		34	1	.30
Chopin, F	Waltz*		34	3	.10
Chopin, F	Waltz*		69	1	.10
Chopin, F	Nocturne, No. 11*		37	1	.10
Chopin, F	Nocturne, No. 12*		37	2	.30
Chopin, F	Nocturne*		9	2	.05
Chopin, F	Mazurka*		7	3	.10
Chopin, F	Mazurka*		50	1	.05
Chopin, F	Étude		10	5	.10
Chopin, F	Prelude		28	15	.10
Chopin, F	Impromptu		29	1	.15
Chopin, F	Ballade		38	2	.20
Chopin, F	Ballade		47		.35
Chopin-Liszt	Polish Song		74	No. 2	.25
Clementi, M	Sonatinas, edited by Cotta		36	Nos. 1,2,3,4,5&6	.75
Cramer, J. B.	Studies			1, 7 and 8	.25
Czerny, C	101 Explanatory Lessons	Op. 261			2.00
Due, F	Bric-a-brac, Album Musicale				1.00
Ehmant, A	Thirty-six Melodic and Rhythmical Studies, 4 books				1.00
Gade, Niels W.	Christmas Pieces	Op. 36	Nos. 1,2,3,4,5&6		.50
Gaide, P	Dance of the Gnomes				.10
Geibel, A	Gavotte Allemande				.10
Giese, T	Six melodious pieces	Op. 293			.50
Goerdeler, R	Electric Flash Galop (duet)				.10
Goldner, W	Gavotte Mignonne				.10
Grieg, E	Anitra's Dance				.15
Grieg, E	To Spring	Op. 43	No. 6		.10
Gurlitt, C	Thirty-five Études Facile		130		1.00
Gurlitt, C	"Aus der Kinderwelt"		74	Nos. 1 to 20.	1.00
Gurlitt, C	The Festive Dance		140	No. 7	
	No. 14, from Pianists' First and Second Year				
Hackh, O	The Tin Soldier	Op. 230	No. 2		
	No. 6, from Pianists' First and Second Year				
Hackh, O	On the Sea	Op. 230	No. 5		
	No. 9, from Pianists' First and Second Year				
Handel, G. F.	Six Fugues				1.00
Handel, G. F.	Harmonious Blacksmith, theme with variations				.30

* Prescribed for Associateship Examinations of the American College of Musicians.

Haydn, J .....Andantino un poco Allegretto. No. 22, from Pianists' First and Second Year .....
Heins, C.....Dance of Sylphs $0.05
Heller, S.....Tarantelle.....Op. 85..No. 2..... .20
Heller, S.....Curious Story ..... .10
Hewitt, H. D ....With Wind and Tide March (duet)..... .10
Hiller, F.....Rhythmical Studies*.....Op. 56..Nos. 1 to 13.. .75
Hiller, F.....Serenade ..... 117..No. 13.....
No. 37, from Pianists' First and Second Year .....
Hiller, P.....Butterfly Chase .....Op. 61..No. 10.....
No. 34, from Pianists' First and Second Year .....
Hiller, P.....Farewell, Dear Home .....Op. 61..No. 11.....
No. 36, from Pianists' First and Second Year .....
Hoffman, C.....Romance, "On the Heights" ..... .05
Holst, E .....Marche Triumphale (duet)..... .15
Holst, E .....Revel of the Witches (duet)..... .15
Hummel, J. N....Scherzo, No. 47, from Pianists' First and Second Year...
Jadassohn, A .....Children's Dance.....Op. 17..No. 3..... .10
Jensen, A .....Wanderbilder" (Scenes of Travel)..Op. 17..... .30
Book 1. No. 1. Greeting at Morn .....
No. 2. Joyous Rambling .....
No. 3. The Mill.....
No. 4. The Wayside Cross.....
No. 5. Distant View .....
No. 6. Village Festival.....
Karganoff, G .....Grandfather's Dance.....Op. 25..No. 4.....
No. 29, from Pianists' First and Second Year .....
Ketterer, E .....Saltarelle.....Op. 266..... .15
Köhler, L.....Easy pieces for beginners..... 190..... .50
Köhler, L .....Going to Church..... 243.....
No. 24, from Pianists' First and Second Year .....
Kontski, A. de....Polonaise.....Op. 271 ..... .30
Kuhlau, F. E.....Sonatina ..... 20..No. 1..... .30
Kullak, T .....Scenes from Childhood..... 81..12 numbers... .50
Lange, G .....Harvest-tide..... 243..No. 4.....
No. 11, from Pianists' First and Second Year .....
Larregla, J.....La Coquetuela, Mazurka ..... .25
Lassen, E. A.....Resolution ..... .05
Lichner, H.....Twelve characteristic pieces ..... .75
Lichner, H.....A Short Story. No. 13, from Pianists' First and Second Year .....
Liebling, E.....Spring Song.....Op. 33..... .10
Liszt .....Liebestraume," No. 2* ..... .15
Liszt, F.....Transcription of Wagner's "Spinning Song".....
Liszt, F.....Hungarian Rhapsody No. 2 (4 hands)..... .45
Loeschhorn, A....Aus der Kinderwelt" .....Op. 96..12 numbers... .75
Loeschhorn, A....In the Twilight ..... 138..No. 7.....
No. 21, from Pianists' First and Second Year .....

* Prescribed for Associateship Examinations of the American College of Musicians.

Löw, J.	Cavatina. No. 39, from Pianists' First and Second Year.			
Lysberg, C. B.	La Baladine	Op. 51		$0.25
Lysberg, C. B.	La Fontaine	34		.15
MacDowell, E. A.	"Hexentanz," Witches' Dance.	18	No. 2	.20
Marks, E. F.	Petite Valse de Ballet	27		.05
Martin	La Ballerina			.05
Meister, W.	Forget Me Not. No. 16, from Pianists' First and Second Year			
Mendelssohn, F.	Rondo Capriccioso*	Op. 14		.25
Mendelssohn, F.	Six Christmas pieces	72		.60
Mendelssohn, F.	"Songs Without Words," 49 numbers complete; Nos. 1 *, 3 *, 20 *, 34 *			2.50
Mendelssohn, F.	Wandering. No. 38, from Pianists' First and Second Year			
Merkel, G.	Tarantelle	Op. 92		.15
Merkel, G.	Hunting Scene	65		.10
Mills, S. B.	Gavotte	31		.15
Moschelles, I.	Études	70	Nos. 1, 3, 4, 6, 12.	
Moszkowski, M.	In Tempo di Minuetto			
Moszkowski, M.	Serenata			.10
Moszkowski, M.	Serenade	Op. 15	No. 1 (4 hands)	.15
Mozart, W. A.	Sonata in F, No. 6 *			.50
Mozart, W. A.	Sonatina in C. No. 25, from Pianists' First and Second Year			
Mozart, W. A.	Rondo in C. No. 26, from Pianists' First and Second Year			
Nevin, E.	Narcissus	Op. 13	No. 4	.10
Oesterle, L.	Pianists' First and Second Year, a collection of 47 pieces by various authors, carefully graded and fingered by Oesterle			
Paderewski, I. J.	Melody in B	Op. 8	No. 3	.05
Paderewski, I. J.	Minuet in G	14		.10
Poldini, E	General Boom Boom. No. 20, from Pianists' First and Second Year			
Raff, J.	La Fileuse	Op. 157		.20
Ravina, H	Étude de Style	14	No. 1	.10
Ravina, H	Flattery	86		
	No. 45, from Pianists' First and Second Year			
Reinecke, C.	At Sunset	Op. 107	No. 14	
	No. 8, from Pianists' First and Second Year			
Reinhold, H	Fairy Tale	Op. 39	No. 2	
	No. 46, from Pianists' First and Second Year			
Reinhold, H	Hungarian Dance	Op. 39	No. 9	
	No. 44, from Pianists' First and Second Year			
Rheinberger, J.	The Chase			.15
Rohde, E.	Marionettes. No. 17, from Pianists' First and Second Year			
Rubinstein, A	Polka Bohéme			
Rummel, J.	Tyrolienne. No. 10, from Pianists' First and Second Year			

* Prescribed for Associateship Examinations of the American College of Musicians.

Rummel, J.	Rondino Galop. No. 12, from Pianists' First and Second Year				
Rummel, J.	Les Allegresses Enfantine, six easy pieces				$0.40
Sapellnikoff, W.	Gavotte	Op.	4		.10
Sapellnikoff, W.	Petite Mazurka		2		.10
Sawyer, J. J	Esmerelda				.05
Schmoll, A.	Polonaise	Op.	50	No. 23. No. 33, from Pianists' First and Second Year	
Schmoll, A.	Cymbals and Castanettes. No. 41, from Pianists' First and Second Year				
Schubert, F.	La Serenade				.20
Schubert, F.	Impromptu	Op.	142	No. 3	.50
Schubert-Schultz	Minuet, D major				.05
Scharwenka, X.	Polish Dance	Op.	3		.10
Schuett, E	Étude Mignonne				.10
Schuett, E	Gavotte Humoresque	Op.	17		.15
Schumann, R.	Album for the Young (Steingraeber edition)	Op.	68		.50
Schumann, R.	"Bird as a Prophet"	Op.	82	No. 7	.10
Schumann, R.	Novelette, No. 1		21		.25
Schumann, R.	Romance in F sharp *		28	No. 2	.10
Schumann, R.	"Warum?" *		12	3	.10
Schumann, G.	Tarantelle		11		.30
Smith, Seymour	"Dorothy"				.10
Sousa, J. P.	Liberty Bell March				.10
Spindler, F.	Twelve songs without words	Op.	44		.50
Spindler, F.	"Drawing-room Flower"		17		.15
Spindler, F.	Trumpeter's Serenade. No. 27, from Pianists' First and Second Year				
Steenfeldt, P. A. D.	The Prayer of the King's Daughter. No. 40, from Pianists' First and Second Year				
Suppé, F.	Marche du Diable (duet)				.10
Thomé, F.	Melodie. No. 15, from Pianists' First and Second Year				
Thomé, F.	Remembrance. No. 23, from Pianists' First and Second Year				
Tschaikowsky, P.	German Song. No. 30, from Pianists' First and Second Year				
Tschaikowsky, P.	Dolly's Funeral	Op.	39	No. 31, from Pianists' First and Second Year	
Tschaikowsky, P.	Song without words, in F	Op.	2	No. 2	.10
Von Wilm, N.	Gavotte		81	10. No. 42, from Pianists' First and Second Year	
Von Wilm, N.	Mazurka	Op.	81	No. 16. No. 35, from Pianists' First and Second Year	
Waddington, E.	The Witches' Patrol	Op.	34	No. 1	.05
Wagner, R.	Magic Fire, from Die Walküre (duet)				.15
Weber, C. M., Von	Perpetual Movement, Rondo, from Sonata, Op. 24				.30
Westerhout, N. Van	Rondo d'Amour				.10

* Prescribed for Associateship Examinations of the American College of Musicians.

Wolff, B	Children at Play	Op. 44	No. 6		
	No. 18, from Pianists' First and Second Year				
Wolff, B	Rondo in G	Op. 50	No. 1		
	No. 28, from Pianists' First and Second Year				
Zitterbart, F	Romance				$0.10

Organ Music.

Bach, J. S	Toccata and fugue in D minor (Peter's edition, Book IV, No. 4)				.20
Bach, J. S	Eight preludes and fugues (Peter's edition, Book VIII, No. 5)				
Bach, J. S	Prelude and fugue in G minor (No. 6, from Peter's edition, Book VIII, No. 5)				.10
Bach, J. S	Sonata in E flat (Peter's edition, Book I, No. 1)*				.25
Bach, J. S	The "Little" G minor fugue (Peter's edition, Book IV, No. 7)*				.15
Bach, J. S	Pastorale in F				.10
Batiste, E	Communion in G	Op. 4	No. 1		.15
Batiste, E	Communion in E minor	4	2		.15
Batiste, E	Offertory	23	2		.10
Best, W. J	Pastorale	38	6		.15
Chopin, F	Marche Funébre, from Sonata	35			.10
Eddy, H. C	Prelude and fugue in A minor				.20
Gade, N. W	Postlude in F	Op. 22	No. 1		.15
Gade, N. W	Allegretto in C	22	2		.10
Gleason, F. G	Andante con moto from Sonata	2			.10
Groven, A	Prayer in E flat				.05
Guilmant, A	Marche Religieuse	Op. 15	No. 2		.25
Guilmant, A	Elegy in F minor	55	3		.10
Guilmant, A	Elevation in A flat	25	2		.10
Handel, G. F	Concerto in B flat		No. 6		.50
Hopkins, E. J	Siciliano				.10
Jadassohn, S	Improvisation in C	Op. 48	No. 2		.10
Jensen, A	Bridal Song	45	2		.10
Lemmens, J	Fanfare in D				.10
Lemmens, J	Adoration				.05
Lemmens, J	Marche Pontificale				.25
Leschetizky, T	Impromptu	Op. 11	No. 1		.10
Mendelssohn, F	Sonata in C minor	65	2		.50
Mendelssohn, F	Prelude and fugue	37	2		.25
Merkel, G	Christmas Pastorale	56			.30
Merkel, G	Trio in F major	39	No. 1		.05
Merkel, G	Trio in F sharp	39	3		.05
Merkel, G	Adagio from Sonata	42	2		.10
Reinecke, C	Vorspiel to "King Manfred"				.05
Rheinberger, J	Intermezzo in C from "Sonate-Pastorale"	Op. 88			.05
Rinck, J. C. H	Postlude No. 147, from "Practical Organ School"				.10

* Prescribed for Associateship Examinations of the American College of Musicians.

Roeder, M	Gavotte in E flat	Op.	7	$0.10
Saint-Saens, C	Elevation in E			.10
Saran, A	Romanza	Op.	5	.15
Schubert, F	Litany in E flat			.05
Schubert, F	Andante from symphony in B flat			.25
Silas, E	Andante in C			.10
Silas, E	March in B flat			.10
Silas, E	Melody in C			
Soederman, A	Swedish Wedding March			.10
Stainer, J	Organ Method			2.00
Volckmar, W	Adagio in A flat	Op. 256	No. 1	.10
Volckmar, W	Adagio in B flat	256	No. 2	.10
Volckmar, W	Adagio in G	256	No. 3	
Wely, L	Andante in F			.05

Guitar Music.

Arpeggio exercises	$0.25	Caprice, by King	.05
Charming Gavotte, by Le Thiere	.05	Guitar Method, by Carcassi	3.00

LITERATURE.

Language.

Alphabet sheets by the 100	$0.50
A Class-Book in Etymology	3.50
Beginner's Latin Book, Collar and Daniell, 2 volumes	5.00
Cæsar's Commentaries (Latin)	2.00
Composition and Rhetoric, Waddy, 2 volumes	7.00
English Dictionary, 3 volumes	10.50
English Grammar, Butler, 2 volumes	5.00
English Literature, Kellogg, 2 volumes	7.00
Exercises in Latin Prose Composition, E. Jones, A.M	3.50
Exposition of New York Point Literary Notation, Part I	.30
Exposition of New York Point Literary Notation, Part II	.15
Exposition of New York Point Literary Notation, Part III	.15
Extracts from English Literature, Kellogg, 2 volumes	5.00
First Reader, Miss B	.15
German Lessons, Harris	3.50
German Reader, Harris, 2 volumes	6.00
German Vocabulary	3.50
Hand-Book of Punctuation, J. A. Turner	.75
Higher Lessons in English, Reed and Kellogg, 2 volumes	7.00
History of German Literature, R. W. Moore, 2 volumes	6.00
Illustrative Selections from American Literature, Painter, 2 volumes	5.00
Introduction to American Literature, Painter, 2 volumes	6.50
Introduction to Virgil's Æneid, C. Knapp, Ph.D	2.00
Latin Grammar, Allen and Greenough, 3 volumes	10.50
Latin Literature, J. W. McKail, 2 volumes	6.00
Latin Vocabulary, Allen, 3 volumes	6.00
Language Exercises, Metcalf and Bright	3.50
Nature Readers, Seaside and Wayside Series, No. 1	.75

Nature Readers, Seaside and Wayside Series, No. 2 ..... $3.00
Nature Readers, Seaside and Wayside Series, No. 3, Part I 2.50
Nature Readers, Seaside and Wayside Series, No. 3, Part II 2.50
Nature Readers, Seaside and Wayside Series, No. 4, Part I 3.50
Nature Readers, Seaside and Wayside Series, No. 4, Part II 3.50
Notes on Cæsar's Commentaries, Greenough and Daniells, 3 volumes 9.00
New Word Analysis, Swinton 4.00
Our World Reader, No. 1, Mary L. Hall 3.50
Pieces for the Primary Class ..... .75
Point Primer, Wait ..... .15
Point Reader, No. 1 ..... .25
Point Reader, No. 2 ..... .40
Point Reader, No. 3 ..... .40
Point Reader, No. 4 ..... .40
Point Reader, No. 5 ..... .40
Point Reader, a continuation of Appleton's Readers, No. 6 ..... 3.00
Point Reader, a continuation of Appleton's Readers, No. 7 ..... 3.00
Point Reader, a continuation of Appleton's Readers, No. 8 ..... 3.50
Six Orations of Cicero, with notes, Allen and Greenough 3.50
Against Catiline, No. 1 ..... .50
Against Catiline, No. 2 ..... .40
Against Catiline, No. 3 ..... .40
Against Catiline, No. 4 ..... .40
For Archias ..... .40
For the Manilian Law ..... .75
Spanish Stenographic New York Point System ..... .15
Stories for Children (in graded-sized type), Mrs. Lane ..... .75
Talks with Cæsar (Latin) 1.50
The Child's First Reader, Cyr 1.25
The Child's Second Reader, Cyr 2.00
The Child's Third Reader, Cyr 3.50
The Child's Fourth Reader, Cyr, 2 volumes 7.00
The Child's Fifth Reader, Cyr, 2 volumes 7.00
The Eclogues of Virgil, Greenough's Notes, in 1 volume 3.50
Separately, in pamphlets ..... .25
Virgil's Æneid, Books I, II, III, IV, V, VI, Greenough's Notes, 2 volumes. 7.00
Separate books in pamphlets 1.00
Word-Building, Reed and Kellogg 3.50
Word-Method Speller, Swinton 3.50
Words and Letters for Spelling Frames, per 100 ..... .15
Words and Their Uses, Richard Grant White, 2 volumes 7.00
Words and Their Ways in English Speech, 2 volumes, J. B. Greenough 7.00
3,000-Word Speller, Westlake 1.50

Political Science.

American Politics, Johnston, 2 volumes 6.00
Constitution of the United States and Declaration of Independence ..... .75
Civil Government in the United States, Fisk, 2 volumes 7.00
Outlines of Economics, R. T. Ely, 2 volumes (Chautauqua edition) 7.00

Mental Philosophy.

A Primer of Psychology, Ladd $3.50
Mental and Social Culture, Loomis 3.50
Psychology, William James, 3 volumes 10.50
The Story of the Mind, J. M. Baldwin 3.50

Natural Science.

A Popular Zoölogy, J. N. Steele, Ph.D., and J. W. B. Jenks, A.M. 3.50
Applied Physiology, F. Overton, A.M., M.D., 2 volumes 7.00
Elements of Astronomy, C. A. Young, 3 volumes 10.50
Elements of Physics, Gage, 3 volumes 10.50
Elementary Geology, Tarr, 2 volumes 7.00
First Steps in Scientific Knowledge, Paul Bert—
Vol. I. Animals 1.50
Vol. II. Plants, Stones and Soils 1.50
Vol. III. Physics and Chemistry 2.50
Vol. IV. Animal and Vegetable Physiology 1.50
The same, complete in 3 volumes 6.00
New Geological Story, Dana 3.50
Popular Chemistry, Steele, 2 volumes 7.00
Science Primer of Astronomy, Lockyer 1.75
Sound and Its Phenomena, E. C. Brewer 3.50
The Story of the Earth, H. G. Seeley, F.R.S. 3.00
The Story of the Earth's Atmosphere, Douglas Archibald, M.A 3.00
The Story of Germ Life, H. W. Conn 3.50
The Story of the Plants, Grant Allen 3.50
The Student's Helmholtz, J. Broadhouse, 2 volumes 7.00

History and Biography.

About Old Story Tellers, D. G. Mitchell 3.25
Abraham Lincoln, C. Schurz 1.00
A Birds'-Eye View of Our Civil War, T. A. Dodge, 2 volumes ..... .60
Adams and Jefferson, Webster ..... .50
A History of the American Nation, A. C. McLaughlin, 3 volumes 10.50
Ancient History for Beginners, G. W. Botsford, Ph.D., 3 volumes 9.00
Augustus Cæsar and the Organization of Roman Empire, J. B. Firth, B.A., 2 volumes 6.50
Autobiography of Benjamin Franklin 3.50
Beginnings of New England, Fisk, 2 volumes 6.00
Boone and Other Pioneers 2.25
Brief History of the United States, Barnes, 3 volumes 10.50
Bunker Hill Orations, Webster ..... .75
Cicero, and the Fall of the Roman Empire, Strachan Davidson, 2 volumes 7.00
Clive, Macaulay 2.25
Conquest of Granada, Irving, 3 volumes 10.50
Conciliation with American Colonies, Burke 1.75
Critical Period of American History, Fisk, 2 volumes 7.00
Dutch and Quaker Colonies in America, Fisk, 4 volumes 13.00

Essay on Burns, Carlyle	$2.00
English Humorists, Thackeray, 2 volumes	4.00
Essay on Milton, Macaulay	2.00
English History, Montgomery, 3 volumes	10.50
Essay on Pilgrim's Progress, Macaulay	.60
Four Georges, Thackeray	2.75
Frederick the Great, Macaulay	2.50
Frontenac (New France), Parkman, 2 volumes	7.00
General History (Civilization), Barnes, 2 volumes	6.00
General History (Political), Barnes, 3 volumes	9.00
Heroes and Hero Worship, Carlyle, 2 volumes	6.00
Hero Tales from American History, Lodge and Roosevelt	3.50
Julius Cæsar, Fowler. Heroes of the Nation Series, 2 volumes	7.00
La Salle and the Discovery of the Great West, Parkman, 2 volumes	7.00
Literary Friends and Acquaintances, Howells, 2 volumes	6.25
Life of Samuel Johnson, Macaulay	1.50
Mahomet, Washington Irving, 2 volumes	6.00
Old Virginia and Her Neighbors, Fisk, 4 volumes	12.00
Outlines of History, Swinton, 3 volumes	9.00
Peter the Great, Motley	2.00
Primary History of the United States, Barnes	3.50
Representative Men, Emerson	3.50
Revolt of the Tartars, De Quincey	1.50
Selections from Bacon's Essays	.50
Selections from Plutarch's Lives, 3 volumes	10.50
Successors to Mahomet, Washington Irving, 2 volumes	7.00
Sir Roger de Coverly Papers, Addison	.60
Sir Walter Scott, Morley	3.50
Socrates, Plato	2.75
Spectator Papers, Addison	.75
Stories of Great Americans, Eggleston	1.50
Stories from Scottish History, Rolfe	3.50
The American Scholar, Emerson	.60
The American Revolution, Fisk, 4 volumes	13.00
The Conspiracy of Pontiac, Parkman, 3 volumes	10.50
The Discovery of America, Fisk, 5 volumes	15.00
The Making of an American, Jacob A. Riis, 2 volumes	6.50
The Story of My Life, Helen Keller, 2 volumes	7.00
The Story of the Greeks, H. A. Guerber, 2 volumes	4.00
The Story of the People of England in the Nineteenth Century, Justin McCarthy, 2 volumes	7.00
United States History, McMaster, 3 volumes	10.50
Up from Slavery, Booker T. Washington	3.50
Warren Hastings, Macaulay	3.50
William E. Gladstone, James Bryce	.75
Young People's History of England, Miss Yonge	3.50
Young People's History of France, Miss Yonge, 2 volumes	7.00
Young People's History of Greece, Miss Yonge	3.50
Young People's History of Rome, Miss Yonge	3.50

Mathematics.

Algebra, Peck, 2 volumes	$7.00
Book of Diagrams from Wells' Plane Geometry	2.00
Captions from Wells' Plane Geometry (Demonstrations and cuts omitted)	3.50
Essentials of Algebra, Webster Wells, 2 volumes	7.00
Logarithmic Tables of Natural Sines, Cosines, Tangents and Cotangents	2.50
Logarithmic Tables of Numbers, Wells	1.50
Logarithmic Tables of Sines, Cosines, Tangents and Cotangents, Wells	4.00
Multiplication Tables by the 100	1.00
Mental Arithmetic, Colburn	2.00
Plane Geometry in full, 2 volumes, Wells	7.00
Primary Arithmetic Reader, Hall	.75
Solid Geometry, Wells	3.50
Trigonometry, Wells	3.50
Written Arithmetic, Robinson, 3 volumes	10.50

Physiology.

Physiology, Huxley, 2 volumes	7.00
Temperance Physiologies (Pathfinder Series), 3 volumes—	
Child's Health Primer	1.50
Young People's Physiology	3.00
Steele's Abridged Physiology	3.00

Geography.

Cardboard Maps, bound in 3 volumes, 18 x 19 inches	20.00
Essentials of Geography, Fisher	3.50
Geography, Werner, 2 volumes	6.50
Physical Geography, Maury, 2 volumes	7.00

Travels and Adventures.

Among the Rockies, No. 11, from the Companion Library	1.50
An Adventure with a Dog and a Glacier, Muir	.30
At Home in the Forest, No. 9, from the Companion Library	1.50
Glimpses of Europe, No. 2, from the Companion Library	1.50
In Alaska, No. 10, from the Companion Library	1.50
In Porto Rico, No. 21, from the Companion Library	.75
In the Philippines, No. 22, from the Companion Library	.75
In the Southwest, No. 12, from the Companion Library	1.50
Life in the Sea, No. 6, from the Companion Library	1.50
Mid-Ocean America, No. 23, from the Companion Library	.75
Old Ocean, No. 5, from the Companion Library	1.25
On the Gulf, No. 15, from the Companion Library	1.25
On the Plains, No. 13, from the Companion Library	1.50
Sailing Alone Around the World, Captain John Slocum, 2 volumes	6.00
Sketches of the Orient, No. 4, from the Companion Library	1.25
Stories of American Life and Adventure, E. Eggleston	3.00
Tales of Adventure told by Adventurers, 2 volumes	7.00
Tales of Discovery told by Discoverers, 2 volumes	7.00
The American Tropics, No. 3, from the Companion Library	1.50

The Great Lake Country, No. 14, from the Companion Library	$1.25
The Story of Extinct Civilization of the East, R. E. Anderson, M.A., F.A.S.	3.50
The Story of Geographical Discovery, J. Jacobs	3.00
The Story of Life in the Seas, S. J. Hickson	3.00

Novels and Prose Dramas.

Beside the Bonnie Briar Bush, Maclaren	3.50
Bob, Son of Battle, Olivant, 2 volumes	6.00
Henry Esmond, Thackeray, 3 volumes	10.50
Ivanhoe, condensed, Scott	2.25
Kenilworth, condensed, Scott	2.00
Picciola, Saintaine, 2 volumes	6.00
Richelieu, Bulwer	2.00
Selections from Tales from Shakespeare, by Charles and Mary Lamb, 2 volumes	5.00
Tale of Two Cities, Dickens, 3 volumes	10.50
The Bar Sinister, Richard Harding Davis	.75
The Day's Work, Rudyard Kipling, 2 volumes	7.00
The Heart of the Ancient Woods, Roberts	3.25
The House of the Seven Gables, Hawthorne, 2 volumes	7.00
The Last of the Mohicans, Cooper, 3 volumes	10.50
The Man Without a Country, E. E. Hale	.40
The Pilot, Cooper, 2 volumes, condensed	7.00
Treasure Island, Robert Louis Stevenson	3.50
Undine, De La Motte Fonque	2.50
Via Crucis, F. Marion Crawford, 2 volumes	7.00
Voyage to Brobdingnag, Swift	.75
Voyage to Lilliput, condensed, Swift	.50

Poetry and Poetic Dramas.

A Midsummer Night's Dream, Rolfe's Notes	2.00
As You Like It, Rolfe's Notes	2.00
Dante's Inferno, condensed	.55
Early English Ballads, J. S. Clark	.50
Enoch Arden; The Lotus Eaters, Tennyson	.60
Evangeline, Longfellow, with notes	2.00
Elegy, Gray	.40
Faust, A Tragedy, Goethe, translated by Bayard Taylor, 2 volumes	7.00
Fire Worshippers, from Lalla Rookh, Moore	.50
Hamlet, with Rolfe's Notes	3.50
Homer's Iliad, Books 1, 6, 22, 24, Pope	2.00
Idylls of the King; Enid, Elaine and Guinevere, Tennyson	3.50
In Memoriam, A. Tennyson, No. 57, from English Classics	1.50
Julius Cæsar, with Rolfe's Notes	3.50
King Lear, Rolfe's Notes	3.50
Lady of the Lake, condensed, Scott	1.75
L'Allegro, Il Penseroso, Comus, Lycidas, Hymn on the Nativity, Milton	2.25
Lays of Ancient Rome, Macaulay	2.00
Macbeth, with Rolfe's Notes	3.00
Marmion, Scott	2.50

Palamon and Arcite, Dryden	$1.75
Paola and Francesca, S. Phillips	.85
Paradise Lost, first four books, Milton	1.75
Samson Agonistes, Milton, Nos. 110, 111, from English Classics	1.50
Saul and other Poems, R. Browning, No. 210, from English Classics	1.25
Schiller's William Tell, A. H. Palmer	3.50
Select Poems	2.75
Selections from Poems by Mrs. Browning	.40
Selections from Poems by Robert Browning	.60
Selections from Burns	2.25
Selections from Holmes	3.50
Selections from Longfellow	3.50
Selections from Whittier	3.50
Selections from Schiller's Poems and Ballads	1.50
She Stoops to Conquer, Goldsmith	2.25
Snow-Bound, Whittier	.25
Sohrab and Rustum, Arnold	.50
Thanatopsis and Other Poems, Bryant	.50
The Armada and Other Poems, Macaulay	.60
The Ancient Mariner, Coleridge	.50
The Deserted Village, Goldsmith	.50
The Life and Death of Jason, Morris	.60
The Merchant of Venice, Rolfe's Notes	3.50
The Pilgrimage of Childe Harold, Byron	3.50
The Princess, Tennyson	2.00
The Prisoner of Chillon, Byron	.25
The Queen's Wake, Hogg	.40
The Queen's Twin and Other Stories, Sarah Orne Jewett	3.00
The Taming of the Shrew, with Rolfe's Notes	2.50
The Song of Hiawatha, H. W. Longfellow	2.50
The Tempest, Shakespeare	3.00
The Vision of Sir Launfal, Lowell	.25

Children's Books.

Æsop's Fables	3.00
Aunt Martha's Corner Cupboard, M. and E. Kirby	.75
Boys of Other Countries, Bayard Taylor	2.00
Cuore, An Italian Schoolboy's Journal, Edmondo de Amicis, 2 volumes	6.00
Daddy Darwin's Dove Cote, Mrs. Ewing	.50
Daffy Down Dilly and Other Stories, Hawthorne	1.50
Fairy Stories and Fables, M. A. Baldwin	1.75
Fairy Tales, Hans Christian Andersen	3.50
Fancies of Child-Life	1.00
Feathertop, Hawthorne	.25
Friends in Feathers and Fur, Johonnot	2.00
Gods and Heroes of the North, Isabella White	.60
Grandfather's Chair, Hawthorne	3.50
Jack the Giant Killer	.25
King of the Golden River, Ruskin	.50

Little Miss Phoebe Gay, Helen D. Brown	$2.00
Old Greek Stories, Baldwin	3.00
Old Stories of the East, M. A. Baldwin	3.00
People and Places, Australasia, Pratt	2.00
People and Places, China, Pratt	1.75
People and Places, England, Pratt	2.00
People and Places, India, Pratt	1.50
People and Places, Northern Europe, Pratt	1.75
Puss in Boots	.25
Rab and His Friends, Brown	.25
Rill from the Town Pump and Mrs. Bullfrog, Hawthorne	.25
Robinson Crusoe, De Foe, 2 volumes	6.00
Sarah Crewe, Mrs. F. H. Burnett	1.00
Selections from Grimm's Fairy Tales	3.50
Tales from the Arabian Nights	3.50
Tales of the White Hills, Hawthorne	1.50
Tanglewood Tales, Hawthorne	3.50
The Jungle Book, Rudyard Kipling	3.50
The Peace Egg, Mrs. Ewing	.25
The Old Manse and a Few Mosses, Hawthorne	1.50
The Seven Little Sisters, Andrews	1.50
The Stories Mother Nature Told Her Children, Andrews	1.50
The Story of the Æneid, condensed, A. J. Church	.75
The Story of Iliad, condensed, A. J. Church	.75
Two Little Confederates, T. N. Page	2.25
Wonder Book, Hawthorne	3.25

Religious Books.

A Manual of Short Daily Prayers for Families, compiled by Rev. S. Hart, D.D.	.35
Bible Blessings	2.50
Bible History for Christian Schools, Volrath Vogt	1.00
Dairyman's Daughter	1.20
Hymn Book, 2 volumes	4.50
In His Name	2.50
Looking Unto Jesus	.25
Luther's Small Catechism	.15
Pilgrim's Progress, 3 volumes	5.00
Roman Catholic Catechism, printed for the Diocese of Louisville	.75
Selections from Thomas à Kempis	1.20
Stalker's Life of Christ	2.50
Sunday School Weekly, a year	1.50
The Book of Common Prayer, 2 volumes	6.00
The Faith of Our Fathers, Cardinal Gibbons, 2 volumes. (Printed for a lady in Louisville)	4.00
Two Addresses, Professor Henry Drummond	.75
Wee Davie and a Trap to Catch a Sunbeam	1.00
Woodman's Nanette, and Other Tales	2.50

MISCELLANEOUS.

A Day in Athens with Socrates, Plato	$2.75
Birds and Bees, Burroughs	2.00
Bits of Bird Life, No. 7, from the Companion Library	1.50
Chapters from a World of Wonders	3.50
Child Life in Tale and Fable, Blaisdell	1.50
Childhood of the World, Clodd	1.50
Conduct of Life, Emerson, 2 volumes	7.00
Die Jungfrau Von Orleans, Schiller. Introduction by J. B. Nichols, German text	3.00
Elements of Sociology, F. H. Giddings, M.A., Ph.D., 2 volumes	7.00
Essay on Man, Pope, Nos. 83, 84, from English Classics	1.25
First Presidential Message of Theodore Roosevelt	1.40
Fisherman's Luck, Rev. Henry Van Dyke	3.00
Living by the Spirit, H. W. Dresser	2.50
Minna Von Barnhelm, G. E. Lessing, German text	3.00
Optimism, Helen Keller	.50
Our Little Neighbors, No. 8, from the Companion Library	1.25
Selections from Chapters on Animals, Hammerton	3.50
Selections from "Discourses on Art," Reynolds	1.50
Selections from "Character," Smiles	3.50
Self-Help, Smiles, 3 volumes	10.50
Sharp Eyes and Other Papers, Burroughs	2.00
Sketch Book, Washington Irving, 3 volumes	10.50
Stories of Industry, A. Chase and E. Clow	3.50
Stories of Kindness, No. 19, from the Companion Library	1.25
Stories of Purpose, No. 1, from the Companion Library	1.50
Stories of Success, No. 18, from the Companion Library	1.50
Talks with Athenian Youths, Plato	2.50
Talks with Socrates about Life, Plato	2.50
The Story of the Living Machine, H. W. Conn	3.50
The Story of the Solar System, G. F. Chambers, F.R.S	3.50
The Story of the Stars, G. F. Chambers, F.R.S	3.50
The Strenuous Life, Theodore Roosevelt	3.50
Wild Animals I Have Known, E. Thompson Seton	3.00

LIST OF PUPILS.

MALES.

ALBERS, WILLIAM H.
ALPERSTEN, MORRIS
BAKER, WALTER E.
BEETZ, CHARLES
BENNETT, WALTER J.
BERGIN, MARTIN
BLUMENTHAL, LEON J.
BONNER, DANIEL
BRAGALTO, MICHAEL
BRANDT, WILLIAM
BURROWS, OSCAR H.
CARMODY, GEORGE M.
CEPPO, SILVIO
CHAMBERS, WILLIAM
COHEN, ISADORE
CRANDALL, CHARLES F.
DEAN, JOHN J.
DENK, LOUIS
DI BLASIO, ANGELO
DIEZ, JULIO
DONNELLY, SAMUEL
DORE, ALFRED
DOYLE, JAMES
ETWANIG, MOSES
FELDMAN, JACOB
FLECKENSTEIN, HENRY
FOGEL, BERNHARDT
FREUDENREICH, RUDOLPH
FRIVRICH, MORRIS
FUHRMEISTER, WILLIAM
FURMANN, LOUIS J.
GARLICHS, HERMAN
GASKELL, WHITMAN R.
GLASMANN, ASHLEY
GOLD, LOUIS
GRANTZOW, ANDREW
GUBLER, CHRISTOPHER
HAGERMAN, AXEL
HANCHETTE, BOYD K.
HARRIS, JOSEPH
HAYES, JAMES
HAWKHURST, GEORGE
HELWIG, RAYMOND J.
HOLMES, J. IMMANUEL
HOLST, HAROLD
ILLING, HENRY H.
JOHNSON, THOMAS
JOHNSON, THOMAS
KATSCH, FRITZ
KEARNEY, EDGAR F.
KELLY, HARRY E.
KIRBY, JOSEPH
KLEIN, HARRY
KNIGHT, J. W. HARVEY
KOSTOWSKI, WALTER
KRAKOWER, JACOB
KREY, HENRY
KUCHLER, ALBERT C.
LINDNER, WILLIAM
LOEWENSTEIN, MILTON
MACK, EDWARD J.
MARCHMAN, EDWARD
McCONVELL, CHARLES
McCORMACK, JOHN G.
McINTYER, PATRICK
McPARTLAND, WALTER
MEINERT, CHARLES A.
MEYER, WILLIAM
MONOHAN, CHARLES
MOORE, WILLIAM E.
MURPHY, JOSEPH
NABENHAUER, ALBERT A.
NEDER, GEORGE
NOLAN, WILLIAM
O'MALA, JAMES J.
PIRNIE, ALEXANDER
PHILLIPS, HARRY
PLEBANI, FRANK
PURSELL, MARCUS
REICHARD, JOSEPH
RICHARDSON, CHARLES E.
RICHARDT, JOHN
ROBINSON, JOSEPH
ROSENMAN, SAMUEL
RUSSO, GEORGE
SCHENCK, WILLIAM R.
SCHWARTZ, CYRUS
SHEARON, JOHN G.
SIAT, GEORGE M.
STONE, GEORGE W.
TAGLANG, GEORGE
THOMPSON, ALBERT
TOBIN, WILLIAM
TOWNSEND, PERCIVAL G.
TROLLA, ANTONIO
TUCKHORN, WALTER
VAN DYCK, JOHN
WINTER, GEORGE
WRIGHT, ROBERT

FEMALES.

ALBRECHT, LILLIE F.
ARNOWITZ, ANNIE
BARTHOLD, ELSIE
BARTON, ANTOINETTE
BORDO, JULIA
BRITTON, DORETTA
BUSSE, JOSEPHINE
BUTLER, E. LORETTA
CARTANZO, CATHERINE
CLANCY, MAGGIE
CLARK, CATHERINE
CLEGG, CATHERINE
COHEN, CATHERINE
COSTELLO, NELLIE
COYLE, CATHERINE
CRAMPTON, CLARA
CRONIN, MARY
DECKER, MABELLE
DINGLEY, HARRIET
DONOHUE, JENNIE
DYER, THERESA
EADIE, MARGARETTA
EVANS, ELLEN
FEIN, SADIE
FLYNN, ELIZABETH
FULLMER, MARION
GEERCKE, HENRIETTA M.
GORDON, GERTRUDE I.
GROVES, FLORENCE M.
HARDY, EDITH
HAROLD, MAY
HECKEL, BARBARA
HEIL, EMILY T.
HOGAN, MARGARET R.
HOLDEN, MARGARET D.
HORAN, ELIZABETH
HUPPERT, MINNIE
INFELD, SADIE
JAMES, ETHEL G.
JOHNSON, MARTHA
KLEIN, LENA L.
KNAPP, SARAH E.
LEONARD, MARY M.
MAHER, ANNIE
MAIER, ANNIE
MASKER, LILY I.
McBRIDE, ABBIE
MONOHAN, ANNIE
MORAN, MARY
MYERS, CATHERINE
O'SHAUGHNESSY, CATHERINE
PATH, MARY
PAYNE, ELIZABETH
PHELAN, ELIZABETH
PIECHOCINSKI, JOSEPHINE
PIMPLE, ANNIE
POLHEMUS, LULU
PROBST, MARGARET
SCHOELLNER, MARY
SCHWARTZ, ESTHER
SCOTT, VIOLET I.
SPITZNADLE, MATILDA
STEINBURG, SARAH
VANDEN RYKEN, ALICE
VANDERMACE, KATIE MAY
VOGT, D. LENA
VOPAT, ROSE
WAGERMAN, ELIZABETH
WARREN, MARGARET
WEISS, C. GLADYS
WILLIAMS, JANE
WILLIAMS, LUCY
WINTRINGHAM, RUTH
WOLLERT, ANNA
WOODS, THERESA

SEVENTIETH

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1905.

Lux Oritur:

"And I will bring the blind by a way they knew not; I will lead them in paths they have not known; I will make darkness light before them."—ISAIAH xlii, 16.

NEW YORK:
THE BRADSTREET PRESS, 61 ELM STREET.
1906.

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN CHRONOLOGICAL ORDER,

From the Time of Its Incorporation, 1831, with Their Terms of Service.

Ackerly, Samuel, M.D.....1831–1845
Averill, Herman.....1831–1832
Bolton, Curtis.....1831–1835
Donaldson, James.....1831–1832
Bogert, Henry K.....1831–1832
Remsen, Henry.....1831–1832
Stuyvesant, John R.....1831–1840
Price, Thompson.....1831–1840
Ketchum, Morris.....1831–1837
Miller, Sylvanus.....1831–1832
Crosby, William B.....1831–1833
Lee, Gideon.....1831–1836
Ketchum, Hiram.....1831–1838
Wood, Samuel.....1831–1836
Jenkins, Thomas W.....1831–1836
Thomas, Henry.....1831–1834
Nevins, Rufus L.....1831–1832
Beers, Joseph D.....1831–1832
Mott, Samuel F.....1831
Patterson, Matthew C.....1831–1833
Russ, John D., M.D.....1833–1834
Dwight, Theodore.....1833–1837
Brown, Silas.....1833–1859
Hagg, John P.....1833
Spring, George.....1833–1835
Walker, John W.....1833–1839
Miller, Franklin.....1833–1835
Steel, Jonathan D.....1833
Allen, Moses.....1834
Lyon, Stephen.....1834–1836
Dissosway, Gabriel P.....1834–1836
Phelps, Anson G.....1834–1855
Crosby, William H.....1835
Hoyt, Charles.....1835–1839
Oakley, Charles.....1835
Titus, Peter S.....1836
Allen, George F.....1836–1839, 1841–1862
Trulock, Joseph.....1836–1840
Mandeville, William.....1836–1837
Chandler, Adoniram.....1836
Cushman, D. Alonzo.....1837-1843
Blakeman, Wm. N., M.D.....1837–1839, 1841
Wood, Isaac, M.D.....1837–1859
Hart, Joseph C.....1837–1840
Holmes, Curtis.....1837–1838
Roome, Edward.....1837–1845
Seton, Samuel W.....1837
Gracie, Robert.....1838–1861
Demilt, Samuel.....1838
Hart, James H.....1839
Murray, Robert J.....1839–1858
Schermerhorn, Peter Augustus.1839–1845
Tallmadge, Henry F.....1839–1841
Thompson, Martin E.....1839
Moore, Clement C.....1840–1850
Olyphant, D. W. C.....1840
Averill, Augustine.....1840
Beers, Cyrenius.....1841–1853
Suydam, Lambert.....1841–1842
Holmes, Silas.....1841–1842
Case, Robert L.....1841–1861
Crosby, John P.....1841–1859
Collins, Stacey B.....1841
Schermerhorn, E. H.....1841–1842
Marsh, James.....1842–1852
Murray, Hamilton.....1842–1847
Walsh, A. R.....1842–1850
Wood, John.....1842–1850
Jones, Edward.....1843–1850
Whittemore, William T.....1843–1845
Smith, Floyd.....1844–1848
Dean, Nicholas.....1844–1848
Jones, William P.....1846–1849
Thurston, William R.....1846–1851

Sheldon, Henry.....1846–1854
King, John A.....1848–1854
Schell, Augustus.....1849–1883
Day, Mahlon 1849–1854
Jones, George F..... { 1850–1859 / 1865
Adams, John G.....1851–1858
Ogden, Gouverneur M.....1851–1857
Cobb, James N 1851–1858
Beadle, Edward L.....1851–1862
Wood, Edward 1852–1861
Ogden, John D., M.D.....1853–1855
Craven, Alfred W.....1854–1861
Olyphant, G. T 1855–1857
Abbatt, William M.....1855–1857
Noyes, William Curtis.....1855–1859
Dumont, William 1856–1862
Warren, James 1856–1859
Cammann, George P., M.D ..1858
Rutherford, Lewis M.....1858–1861
Van Rensselaer, Henry.....1858–1860
Hone, Robert S.....1859–1891
Tomes, Francis 1859–1860
Norton, Charles B 1859–1861
Church, William H., M.D ...1859–1864
Hutchins, Waldo.....1860–1867
Tuckerman, Charles K.....1860–1867
Kennedy, James Lenox 1860–1864
Travers, William R 1860
Tompkins, Daniel H 1860–1874
Aspinwall, J. Lloyd 1860–1861
Suydam, D. Lydig 1861–1884
Daly, Charles P.....1861
Hosack, Nathaniel P 1862–1876
Grafton, Joseph.....1862–1872
Myers, T. Bailey.....1862–1887
Edgar, Newbold..... { 1862–1864 / 1868
Donnelly, Edward C.....1862–1864
Lord, James Cooper 1862–1864
Schermerhorn, Alfred .... { 1862–1865 / 1867–1868
Irving, John Treat 1863–1896
Brown, John Crosby 1862–1864
Van Rensselaer, Alex .... { 1862–1865 / 1867–1877
Potter, Clarkson N.....1863–1866
McLean, James M 1863–1890
Clift, Smith.....1865–1893
Hoffman, Charles B 1865–1868
Emmet, Thos. Addis, M.D...1865–1866
Whitewright, William 1866–1898
Schermerhorn, Wm. C.....1866–1901
De Rahm, Charles 1866–1890
Hilton, Henry.....1866
Burrill, John E 1866–1867
Stout, Francis A 1867–1892
Butterfield, Daniel 1868
Hoffman, William B.....1868–1879
Gerard, James W 1869–1873
Schermerhorn, F. Augs.....1870–1905
Marié, Peter.....1870–1903
Rhoades, J. Harsen.....1870–1873
Rhinelander, Frederick W...1874–1904
Sheldon, Frederick.....1874–1905
Robbins, Chandler 1875–1904
Strong, Charles E.....1875–1887
Schuyler, Philip.....1878–1898
Temple, Prime 1878–1887
Kane, John I.....1881–1905
King, Edward.....1884–1893
Schell, Edward 1885–1893
Bronson, Frederick 1888–1900
Kingsland, Ambrose C.....1889–1890
Robbins, George A.....1889–1895
Kissel, Gustav E.....1891–1905
Bowers, John M.....1891–1905
Peabody, George L., M.D....1891–1905
Marshall, Charles H.....1892–1905
Smith, Gouverneur M., M.D..1893–1898
Davis, Howland 1894–1905
Duer, William A.....1894–1905
Hamilton, William G.....1894–1905
Appleton, William W.....1896–1905
Tappen, Frederick D.....1897–1901
Armstrong, D. Maitland.....1898–1905
Wheelock, George G., M.D..1898–1905
Fairchild, Charles S.....1898–1905
Soley, James Russell.....1900–1905
Winthrop, Egerton L., Jr....1901–1905
Wickersham, George W.....1902–1905
Foster, Frederick De Peyster.1903–1905
Rhinelander, Thomas N.....1905
McIlvaine, Tompkins 1905
Godkin, Lawrence.....1905

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN ALPHABETICAL ORDER,

From the Time of Its Incorporation, 1831, with Their Terms of Service.

Abbatt, William M.....1855–1857
Ackerly, Samuel, M.D.....1831–1845
Adams, John G., M.D..... 1851–1858
Allen, George F..... 1836–1839, 1841–1862
Allen, Moses.....1834
Appleton, William W.....1896–1905
Armstrong, D. Maitland.....1898–1905
Aspinwall, J. Lloyd.....1860–1861
Averill, Augustine.....1840
Averill, Herman.....1831–1832
Beadle, Edward L.....1851–1862
Beers, Cyrenius.....1841–1853
Beers, Joseph D 1831–1832
Blakeman, Wm. N., M.D. 1837–1839, 1841
Bogert, Henry K 1831–1832
Bolton, Curtis 1831–1835
Bowers, John M.....1891–1905
Bronson, Frederick 1888–1900
Brown, John Crosby 1862–1864
Brown, Silas 1833–1859
Burrill, John E.....1866–1867
Butterfield, Daniel 1868
Cammann, George P., M.D..1858
Case, Robert L 1841–1861
Chandler, Adoniram.....1836
Church, William H., M.D...1859–1864
Clift, Smith.....1865–1893
Cobb, James N.....1851–1858
Collins, Stacey B.....1841
Craven, Alfred W.....1854–1861
Crosby, John P.....1841–1859
Crosby, William B.....1831–1833
Crosby, William H.....1835
Cushman, D. Alonzo.....1837–1843
Daly, Charles P.....1861
Davis, Howland 1894–1905
Day, Mahlon 1849–1854
Dean, Nicholas.....1844–1848
Demilt, Samuel 1838
De Rahm, Charles.....1866–1890
Dissosway, Gabriel P.....1834–1836
Donaldson, James.....1831–1832
Donnelly, Edward C..... 1862–1864
Duer, William A.....1894–1905
Dumont, William.....1856–1862
Dwight, Theodore 1833–1837
Edgar, Newbold..... 1862–1864, 1868
Emmet, Thos. Addis, M.D...1865–1866
Fairchild, Charles S.....1898–1905
Foster, Frederick De Peyster.1903–1905
Gracie, Robert.....1838–1861
Grafton, Joseph.....1862–1872
Gerard, James W.....1869–1873
Godkin, Lawrence.....1905
Hagg, John P 1833
Hamilton, William G.....1894–1905
Hart, James H 1839
Hart, Joseph C 1837–1840
Hilton, Henry.....1866
Hoffman, Charles B.....1865–1868
Hoffman, William B.....1868–1879
Holmes, Curtis 1837–1838
Holmes, Silas.....1841–1842
Hone, Robert S.....1859–1891
Hosack, Nathaniel P.....1862–1876
Hoyt, Charles 1835–1839
Hutchins, Waldo 1860–1867
Irving, John Treat 1863–1896
Jenkins, Thomas W 1831–1836
Jones, Edward 1843–1850
Jones, George F..... 1850–1859, 1865
Jones, William P.....1846–1849

Kane, John I.....1881–1905
Kennedy, James Lenox.....1860–1864
Ketchum, Hiram.....1831–1838
Ketchum, Morris 1831–1837
King, Edward 1884–1893
King, John A.....1848–1854
Kingsland, Ambrose C.....1889–1890
Kissel, Gustav E.....1891–1905
Lee, Gideon.....1831–1836
Lord, James Cooper.....1862–1864
Lyons, Stephen.....1834–1836
Mandeville, William.....1836–1837
Marié, Peter.....1870–1903
Marsh, James.....1842–1852
Marshall, Charles H.....1892–1905
McIlvaine, Tompkins.....1905
McLean, James M.....1863–1890
Miller, Franklin 1833–1835
Miller, Sylvanus 1831–1832
Moore, Clement C.....1840–1850
Mott, Samuel F.....1831
Murray, Hamilton 1842–1847
Murray, Robert J.....1839–1858
Myers, T. Bailey.....1862–1887
Nevins, Rufus L.....1831–1832
Norton, Charles B.....1859–1861
Noyes, William Curtis.....1855–1859
Oakley, Charles.....1835
Ogden, Gouverneur M.....1851–1857
Ogden, John D., M.D.....1853–1855
Olyphant, D. W. C.....1840
Olyphant, G. T.....1855–1857
Patterson, Matthew C.....1831–1833
Peabody, George L., M.D...1891–1905
Phelps, Anson G.....1834–1855
Potter, Clarkson N.....1863–1866
Price, Thompson.....1831–1840
Prime, Temple.....1878–1887
Remsen, Henry.....1831–1832
Rhinelander, Frederick W....1874–1904
Rhinelander, Thomas N.... 1905
Rhoades, J. Harsen.....1869–1872
Robbins, Chandler.....1875–1904
Robbins, George A.....1889–1895
Roome, Edward 1837–1845
Russ, John D., M.D 1833–1834
Rutherford, Lewis M.....1858–1861
Schell, Augustus.....1849–1883
Schell, Edward 1885–1893
Schermerhorn, Alfred.... { 1862–1865 / 1867–1868
Schermerhorn, E. H 1841–1842
Schermerhorn, F. Augs.....1870–1905
Schermerhorn, Peter Augs...1839–1845
Schermerhorn, William C....1866–1901
Schuyler, Philip.....1878–1898
Seton, Samuel W.....1837
Sheldon, Frederick.....1874–1905
Sheldon, Henry.....1846–1854
Smith, Floyd.....1844–1848
Smith, Gouverneur M., M.D..1893–1898
Soley, James Russell.....1900–1905
Spring, George 1833–1835
Steel, Jonathan D.....1833
Stout, Francis A.....1867–1892
Strong, Charles E.....1875–1887
Stuyvesant, John R.....1831–1840
Suydam, D. Lydig 1861–1884
Suydam, Lambert.....1841–1842
Tallmadge, Henry F 1839–1841
Tappen, Frederick D.....1897–1901
Thomas, Henry.....1831–1834
Thompson, Martin E.....1839
Thurston, William R.....1846–1851
Titus, Peter S.....1836
Tomes, Francis.....1859–1860
Tompkins, Daniel H.....1860–1874
Travers, William R.....1860
Trulock, Joseph.....1836–1840
Tuckerman, Charles K.....1860–1867
Van Rensselaer, Alex..... { 1862–1865 / 1867–1877
Van Rensselaer, Henry.....1858–1860
Walker, John W.....1833–1839
Walsh, A. R.....1842–1850
Warren, James.....1856–1859
Wheelock, George G., M.D..1898–1905
Whitewright, William.....1866–1898
Whittemore, William T.....1843–1845
Wickersham, George W..... 1902–1905
Winthrop, Egerton L., Jr....1901–1905
Wood, Edward.....1852–1861
Wood, Isaac, M.D.....1837–1859
Wood, John.....1842–1850
Wood, Samuel.....1831–1836

OFFICERS OF THE INSTITUTION

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....1831–1842
Phelps, Anson G.....1843–1853
Wood, Isaac, M.D.....1854–1859
Allen, George F.....1860–1862
Schell, Augustus.....1863–1883
Hone, Robert S.....1884–1887
McLean, James M.....1888–1890
Irving, John Treat.....1891–1895
Schermerhorn, William C....1896–1901
Schermerhorn, F. Augs 1901–1905

VICE-PRESIDENTS.

Averill, Herman.....1831–1832
Brown, Silas.....1833–1835
Titus, Peter S.....1836
Phelps, Anson G.....1837–1842
Wood, Isaac, M.D.....1843–1853
Gracie, Robert.....1855–1860
Beadle, Edward L.....1861–1862
Hone, Robert S.....1863–1883
Suydam, D. Lydig.....1884
McLean, James M.....1885–1887
Clift, Smith.....1888–1893
Schermerhorn, William C....1894–1895
Marié, Peter.....1896–1903
Rhinelander, F. W.....1903–1904
Sheldon, Frederick.....1905

TREASURERS.

Bolton, Curtis.....1831–1835
Brown, Silas.....1836–1859
Wood, Edward.....1860–1861
Schell, Augustus.....1862
Kennedy, James Lenox.....1863–1864
Clift, Smith.....1865
Grafton, Joseph.....1866–1871
Whitewright, William.....1872–1896
Davis, Howland.....1897–1905

RECORDING SECRETARIES.

Bogert, Henry K.....1831–1832
Russ, John D., M.D.....1833–1834
Crosby, William H.....1835
Allen, George F..... { 1836–1839 / 1841–1859
Hone, Robert S.....1860–1862
Brown, John Crosby.....1863
Myers, T. Bailey.....1864–1883
Schermerhorn, F. Augs.....1884–1901
Marshall, Charles H 1901–1905

CORRESPONDING SECRETARIES.

Donaldson, James.....1831–1832
Dwight, Theodore.....1833–1837
Wood, Isaac, M.D.....1839–1842
Roome, Edward.....1843–1844
Schermerhorn, Peter Augs...1845
Jones, Edward.....1846–1850
Wood, Isaac, M.D.....1851–1853
Crosby, John P.....1854–1859
Church, William H., M.D...1860
Tuckerman, Charles K.....1861–1867
Schermerhorn, William C....1868–1893
Bronson, Frederick.....1894–1895
Sheldon, Frederick.....1896–1905
Peabody, George L., M.D...1905

PRINCIPALS OF THE INSTITUTION

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832–1834
Office unfilled.....1835 and part of 1836
Jones, Silas.....1836–1840
Vroom, Peter D., M.D.....1841–1842
Boggs, William.....1843–1845
Chamberlain, James F.....1846–1852
Cooper, T. Golden.....1853–1860
Rankin, Robert G.....1861–1863
Wait, William B..1863 to March 1, 1905.
Emeritus Principal from March 1, 1905.
Tewksbury, Everett B., From March 1, 1905.

Board of Managers.

1905.

	Terms of continuous service.
FREDERICK AUGUSTUS SCHERMERHORN,	Since 1870
FREDERICK SHELDON,	" 1874
*CHANDLER ROBBINS,	" 1875
JOHN I. KANE,	" 1881
GUSTAV E. KISSEL,	" 1891
JOHN M. BOWERS,	" 1891
GEORGE L. PEABODY, M.D.,	" 1891
CHARLES H. MARSHALL,	" 1892
HOWLAND DAVIS,	" 1894
WILLIAM A. DUER,	" 1894
†WILLIAM G. HAMILTON,	" 1894
WILLIAM W. APPLETON,	" 1896
D. MAITLAND ARMSTRONG,	" 1898
GEORGE G. WHEELOCK, M.D.,	" 1898
CHARLES S. FAIRCHILD,	" 1899
JAMES RUSSELL SOLEY,	" 1901
EGERTON L. WINTHROP, Jr.,	" 1901
GEORGE W. WICKERSHAM,	" 1902
FREDERICK DE PEYSTER FOSTER,	" 1902
THOMAS N. RHINELANDER,	" 1905
TOMPKINS McILVAINE,	" 1905
LAWRENCE GODKIN,	" 1905

* Resigned November 2, 1904.

† Resigned February 1, 1905.

Officers of the Board.

F. AUGUSTUS SCHERMERHORN, . . *President.*
FREDERICK SHELDON, . . . *Vice-President.*
CHARLES H. MARSHALL, . . *Recording Secretary.*
GEORGE L. PEABODY, M.D., *Corresponding Secretary.*
HOWLAND DAVIS, ... *Treasurer.*

Standing Committees.

Committee on Finance.

Charles S. Fairchild, John M. Bowers,
George W. Wickersham.

Committee on Supplies, Repairs and Improvements.

Frederick Sheldon, Charles H. Marshall,
John I. Kane, William A. Duer,
George G. Wheelock, M.D.

Committee on Education.

George L. Peabody, M.D., William W. Appleton,
Gustav E. Kissel, Tompkins McIlvaine.

Committee on Manual Training.

D. Maitland Armstrong, Egerton L. Winthrop, Jr.,
Fred'k De Peyster Foster, Thomas N. Rhinelander.

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

Faculty.

William B. Wait, *Principal* to March 1, 1905. *Emeritus Principal* from March 1, 1905.

Everett B. Tewksbury, *Principal* from March 1, 1905.

Literary Department.

Clara Boomhour,
Naomi Boomhour,
Mary B. Schoonmaker,
Irene Scofield,
Margaret A. Macann,
Jean Y. Ayer,
Dora M. Robinson,
George H. Weimar,
Raymond Guy Leonard.

Music Department.

Hannah A. Babcock, *Director.*
Eva E. Kerr,
Julia S. Loomis,
Jessie Comfort,
Mary Weatherlow.

Tuning.

Frederick Winkleman.

Kindergarten.

Naomi Boomhour.

Manual Training and Home Science.

Rudolph Mussehl,
Daniel McClintock,
Mary B. Schoonmaker,
Jennie Dickey,
Elizabeth A. H. Dean.

Administrative Department.

Dwight L. Hubbard, M.D.,	*Attending Physician.*
Anna L. Phipps,	*Matron.*
L. Adelle Rogers,	*Matron.*
Zoe Knapp,	*Librarian and Stenographer.*
Margaret P. Frost,	*Accountant.*
Alice Hatchman,	*Assistant.*
Hannah M. Rodney,	*Assistant.*
Anna J. Sheridan,	*Assistant.*

SEVENTIETH ANNUAL REPORT

OF

THE NEW YORK INSTITUTION FOR THE BLIND.

To the Honorable the Legislature of the State of New York:

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1905.

The whole number of pupils during the last year was 185.

The report of the Principal, which gives much interesting information relating to the work of the school, is annexed.

The following is a statement of the moneys received and expended:

CURRENT ACCOUNT.

Balance September 30, 1904	$2,120.37	
Current receipts	129,668.76	
		$131,789.13
Current expenditures	$125,878.23	
Cash balance September 30, 1905	5,910.90	
		$131,789.13

INVESTMENT FUND ACCOUNT.

Balance September 30, 1904	$75,819.32	
Receipts—		
Legacies	3,145.47	
Interest and rents	14,694.48	
Bond and mortgage	72,000.00	
		$165,659.27
Payments—		
Taxes and assessments	$23,476.41	
Transferred to current account	23,600.00	
Bond and mortgage	30,000.00	
Balance September 30, 1905	88,582.86	
		$165,659.27

BUILDING FUND ACCOUNT.

Balance September 30, 1904	$16,171.72	
William B. Wait, Principal	5,209.68	
Interest	322.34	
		$21,703.74
Expenditures—		
Improvements on Mount Hope property for current year	$8,238.73	
Balance September 30, 1905	13,465.01	
		$21,703.74

LIBRARY FUND.

Balance September 30, 1904	$2,986.24	
Interest and cash received	126.21	
		$3,112.45

The Treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures.

The following is a list of the legacies and donations which have been received by the Institution since its organization in 1831 to September 30, 1905 :

Miles R. Burke	$2,000.00	Stephen V. Albro	$428.57
Jane Van Cortland	300.00	John Penfold	470.00
Isaac Bullard	101.66	Madam Jumel	5,000.00
Elizabeth Bayley	100.00	Mrs. Steers	34.66
John Jacob Astor	5,000.00	Thomas Garner	1,410.00
William Bean	500.00	Elizabeth Magee	534.00
Peter G. Stuyvesant	3,000.00	Chauncey and Henry Rose	5,000 00
John Horsburgh	5,000.00	John J. Phelps	2,350.00
Elizabeth Demilt	5,000.00	Rebecca Elting	100.00
Sarah Demilt	2,000 00	Gerard Martins	500.00
C. D. Betts	40.00	Regina Horstein	250.00
Sarah Penny	500.00	John Alstyne	10,320.44
Sarah Bunce	500.00	Elizabeth and Sarah Wooley	5,984.83
Elizabeth Idley	196.00	Benjamin Nathan	1,000.00
Samuel S. Howland	1,000.00	Thomas M. Taylor	6,151.94
William Howe	2,985.14	Simeon Abrahams	5,052 70
Margaret Fritz	100.00	James Peter Van Horn	20,000.00
James McBride	500.00	Caleb Swan	500.00
Charles E. Cornell	521.96	Mrs. A. E. Schermerhorn	10,000.00
Charles E. Deming	50.00	Henry H. Munsell	3,396.32
Mrs. De Witt Clinton	200.00	Thomas C. Chardevoyne	5,000.00
W. Brown	465.00	William Dennistoun	11,892.77
Elizabeth Gelston	1,000.00	William B. Astor	5,000.00
Robert J. Murray	500.00	Benjamin F. Wheelwright	1,000.00
Seth Grosvenor	10,000.00	George T. Hewlett, executor	500.00
Elijah Withington	100.00	J. L. (of Liverpool, England)	25.00
Benjamin F. Butler	812.49	Ephraim Holbrook	39,458.16
Frissel Fund	2,000.00	Mrs. Emma B. Corning	5,000.00
Simeon V. Sickles	6,561.87	Eliza Mott	1,475.54
Anson G. Phelps	5,675.68	Maria M. Hobby	2,509.82
Thomas Reilly	2,254.84	Daniel Marley	1,749.30
Elizabeth Van Tuyle	100.00	Henry E. Robinson	6,000.00
Thomas Eggleston	2,000.00	Henry Schade	20.00
Sarah A. Riley	100.00	Caroline Goff	4,161.59
William E. Saunders	725.84	Catherine P. Johnston	530.00
Thomas Eddy	1,027.50	Mrs. Emma Strecker	12,221.66
Robert C. Goodhue	1,000.00	Eli Robbins	5,000.00
Jonathan C. Bartlett	190.00	Margaret Burr	11,011.11

Mary Burr	$10,611.11
Samuel Willetts	5,045.00
Roosevelt & Sons	45.00
Augustus Schell	5,000.00
James Kelly	5,000.00
George Merrill	40.00
William B. and Leonora S. Bolles	2,949.11
Edward B. Underhill	500.00
Harriet Gross	1,000.00
Mary Hopeton Drake	2,340.00
George Dockstader	325.00
Mary Rogers	1,000.00
Polly Dean	500.00
John Delaplaine	302.99
Abby A. Coates Winsor	1,000.00
Harriet Flint	1,776.74
Maria C. Robbins	10,000.00
Cash (sundry donations)	133.18
Julia A. Delaplaine	38,842.25
Mary E. Brandish	89 40
Thomas W. Strong	1,893.00
Maria Moffett	$14,112.21
Maria Moffett, other stocks	2,800.00
John Vanderbilt	25.00
William Clymer	2,000.00
Julia L. Peyton	1,000.00
Amos R. Eno	5,000.00
Clarissa L. Crane	1,000.00
Leopold Boscowitz	1,000.00
Emeline S. Nichols	5,000.00
Margaret Salsbury	100.00
Sarah B. Munsell	477.56
Edward L. Beadle	4,303.99
Cecelia J. Loux	2,000.00
Mrs. E. Douglas Smith	40.00
William C. Schermerhorn	10,000.00
Mary J. Walker	24,193.76
Sarah Schermerhorn Estate	5,137.50
Mary J. Walker Estate	1,222.32
F. Augs. Schermerhorn (for building fund)	10,000.00
Peter Marié's Estate	3,145.47

Of the funds thus received, there were invested in bonds, secured by mortgage on real estate in this city, one hundred and fourteen thousand dollars ($114,000). A portion of the fund, amounting to eighty-eight thousand five hundred and eighty-two dollars and eighty-six cents ($88,582.86), is on deposit in the Union Trust Company, and seventy-three thousand two hundred and twelve dollars and sixty-eight cents ($73,212.68) have been expended in connection with the improvements at Mount Hope. The remainder of the fund has been applied in such ways as the Managers have thought would best promote the educational work for which the Institution was founded, and secure the financial position and the physical conditions which are essential to the success and stability of the Institution.

The Managers gratefully acknowledge the receipt since the close of the fiscal year of a legacy of five thousand dollars ($5,000) from Juliana Catilina Mason Myers, in memory of her husband, the late Theodore Bailey Myers, who was for many years a Manager of this Institution.

The public improvements at Mount Hope, upon the streets that bound or are adjacent to the building site, are still in progress. The regrading of Fort Washington Avenue, upon which the building site has its eastern front, together with the construction of the roadway, pavement and sidewalks, is nearly completed. The project for widening Boulevard La Fayette north of One Hundred and Sixty-fifth Street is still under consideration, so that it is uncertain to what extent the area of the building site will be affected. Any loss of area that may be caused by this improvement will be serious, inasmuch as the area of the building site is already too small.

The proceedings instituted by the city to acquire land for the opening of One Hundred and Sixty-eighth Street are still in progress. Later on, at a date which cannot now be predicted, sewers, pavements and sidewalks must be constructed before this thoroughfare, the main approach to the new site of the Institution, will be open for use.

Having in mind the future welfare of the Institution, through the maintenance of those ideal methods and standards of education and administration that have placed it in the front rank of the educational institutions of the country, the Managers have during the past year taken an important step.

For more than forty years the position of Principal was held by Mr. William B. Wait. The duties of this position are of the most varied kind, and the kinds are so numerous that nothing except actual experience can fit any one to discharge them. Each day, week, month, quarter and year has something peculiar to it, while casual and emergent duties are many. Familiarity with the history and traditions of the Institution, with technical educational methods, and with all the details of administration, must be acquired.

The general and technical knowledge and the capacity to administer cannot be gained elsewhere, nor can they be learned by precept. They can only be acquired by practice and experience in every department of the work.

In view of these considerations, and in pursuance of suggestions made by Mr. Wait, Mr. Everett B. Tewksbury, who had

for three years been a member of the faculty, was appointed Assistant Principal from and after September 1, 1904. Mr. Tewksbury satisfactorily performed the duties assigned to him, and he was elected Principal from March 1, 1905.

During the forty years of Mr. Wait's administration, he has acquired a fund of information and experience, and has made several important contributions to the educational resources of the school, all of which specially qualify him to render important and valuable services to the Institution.

Accordingly, the Managers have elected Mr. Wait to the position of Emeritus Principal, dating from March 1, 1905. In this position, he will retain his connection with the Institution, keep in close touch with its affairs, and act as adviser whenever his knowledge will be of service. He will also continue to represent this Institution as a Trustee of the American Printing House for the Blind, and as a member of the American Association of Instructors of the Blind, and will continue to have direction of matters connected with the Library Fund, with the printing of books, with the improvements and extension of the New York Point System, and any proposed changes in the system of education followed by this Institution.

By the recent death of William A. Duer the Institution has lost a friend and the Managers a colleague, who was always ready to assume his share of their collective responsibilities and duties.

The Managers respectfully ask your Honorable Body that the per capita compensation for the education of State pupils be made $300 for the ensuing fiscal year.

All of which is respectfully submitted,

THE NEW YORK INSTITUTION FOR THE BLIND.

F. AUGS. SCHERMERHORN, *President.*

CHARLES H. MARSHALL, *Recording Secetary.*

City and County of New York, ss.:

F. AUGS. SCHERMERHORN, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

F. AUGUSTUS SCHERMERHORN.

Sworn to before me this 20th day of December, 1905.

HULBERT PECK,

Notary Public, New York County.

REPORT OF THE TREASURER.

HOWLAND DAVIS, Treasurer, in account with THE NEW YORK INSTITUTION FOR THE BLIND, for the year ending September 30, 1905.

Dr.			*Cr.*		
CURRENT FUND.			By cash paid for:		
Balance, September 30, 1904		$2,120.37	Supplies	$14,296.78	
Received from:			Salaries and wages	31,513.37	
State of New York	$38,947.18		Clothing and dry goods	3,886.40	
State of New Jersey	5,348.33		Furniture and fixtures	2,982.18	
New York City	1,800.00		Principal's fund	1,400.00	
Music and instruction	251.16		Repairs and improvements	9,178.55	
Clothing, etc	4.81		Traveling	48.88	
Supplies	58.03		Electricity	65.20	
Petty account	6.50		Gas	1,359.70	
New York County	2,773.63		Music and instruction	994.18	
Kings County	1,029 64		Manual training	596.40	
Queens County	287.43		Taxes	2,542.53	
Suffolk County	50.00		Legal expense	48.60	
Putnam County	50.00		Petty account	1,475.19	
Westchester County	100.00		Drugs and medicines	49.29	
Investment fund	77,076.41		Fuel	3,087.10	
Manual training	1,050.35		Insurance	1,390.00	
Interest	125.29		Assessments	20,933.88	
Rent	10.00		Bond and mortgage	30,000.00	
Principal's fund	700.00		Real estate	30.00	
		129,668.76			$125,878.23
			Balance, September 30, 1905		5,910.90
		$131,789.13			$131,789.13

New York, *November* 22, 1905. (Signed) HOWLAND DAVIS, *Treasurer.*

The foregoing statement of Howland Davis, Treasurer, has been examined by us and found to be correct; as to balance and the details of the account we approve on the audit of the accountants employed by our direction.

(Signed) JOHN M. BOWERS, GEORGE W. WICKERSHAM, } *Finance Committee.*

Report of the Principal.

To the Board of Managers:

GENTLEMEN—Although my Principalship dates only from March 1, 1905, I beg to submit, at Mr. Wait's suggestion, the following report for the whole year ending September 30, 1905:

Number of Pupils September 30, 1904	152
Admitted during the year	33
Whole number instructed	185
Reductions	40
Number remaining	145

During the past year the work of the Institution has proceeded along lines that have been customary for some time. However, everywhere possible, the scope has been amplified. The lines of least resistance for the blind seem to be Languages, Literature and History. Our work in English and History has embraced practically all that the Regents of the State University offer for examination. Mediæval History was this last year for the first time taught in this school. In Languages, Latin, which was begun in 1903, has been extended to include Virgil; German, begun in 1904, continues in the second year; and French is now being taught for the first time in any school with text-books in the New York Point System.

In all these subjects the results have been most gratifying, proving conclusively that the study of foreign Languages and Literatures offers a rich field of vast extent, in which, with the increase of publications of embossed books, the blind may hope to rank equally with people of like intelligence and education who see, and may compete successfully with them as teachers or tutors. What has been so well begun along this line of

education will be continued with a view constantly to increase the amount of work done and the efficiency of the methods employed.

An interesting demonstration was made this last year by one of the boys, who took successfully the Regents Examination in Typewriting. This opened up a new goal, for which, beginning this September, all the school is working. In conjunction with this purpose of attaining speed, accuracy, and form in Typewriting, are combined two other purposes, an extension of Spelling, including Word-Analysis, and practice on the Kleidograph.

It has for some years been shown from carefully prepared statistics that in Spelling our average has always been ahead of the State average. Not being satisfied even with that, classes in Spelling have been arranged for all pupils, those leading up to the Regents Examination continuing as before unaltered, while new classes have been formed of those who have passed the Regents Examination. It is in these Spelling classes, to which half an hour four days a week is devoted, that practice on the kleidograph and typewriter is obtained. The benefits of these kinds of work to all subjects of the Literary and Music Departments are obvious.

The difficulties of Algebra for the blind have been found to be not insurmountable. In addition to the type commonly used on the New York Point Arithmetic slate, other kinds of type were made, having on them the letters of the New York Point System, and symbols representing the various operations, as well as ink print algebraic symbols. In spite of these most favorable conditions the blind pupil with his text-book in point print and slate and boxes of type is sadly handicapped by the normal pupil with his eyes, and pencil, and paper. The blind can comprehend Algebra as well as can pupils with sight, but the amount of time required to do the manual labor of the operations is many times greater for the blind; hence, the difficulty of taking the Regents Examination in Algebra with the same amount of work to be done in three hours by the blind as by pupils with sight. The success of the class was most gratifying.

In the endeavor to widen the scope and efficiency of the work in all departments, Manual Training has received its full share

of attention. For the girls, there is training in cord, raffia, reed, crocheting, knitting, sewing by hand and on the sewing machine, and Home Science. Beginning in September of the current year, work in cord, raffia and reed was extended for the instruction of the boys, who have taken it up with great zest. As heretofore, the boys have also instruction in Caning, Mattress-Making and Tuning.

In this department, as elsewhere, the intellectual aspect, in addition to the physical, concerns us chiefly. The mind must be trained through the hands, and the skill and cunning of the hands developed through the intelligence of the mind. Relative order and position of things, form and symmetry, use of appliances, and knowledge of mechanical operations, cultivation of attention and the exercise of the will must be taught blind children by means of the sensations of touch, in compensation for lack of knowledge derived from vision. This training involves both the cultivation of the mind and skillful muscular action.

Manual Training takes a conspicuous place in our well-balanced, comprehensive and consistent course of education, and is prescribed for all pupils. Its effect is so to cultivate the mind and hands as to qualify pupils to enter upon apprenticeship, either in the work in which they have made a good beginning at school or in other work for which Manual Training is a valuable introduction.

Mental development and training of the hands being the chief object in Manual Training, the material things produced in the various branches of the department may be considered as by-products, and the disposition of them merely a convenient and economically reasonable incident in the administration of the department, whose aim is not mercantile, but educational.

Manual Training teaches pupils to be busy, and opens their minds to the many possibilities of useful activity, by early instilling in their minds the desire and habit of industry. Inertia and lethargy can be most surely obviated, and courage, self-reliance, self-respect, and a larger knowledge of their own powers

take rightful place as controlling forces in an ever ascending standard of upright, independent living.

Special attention is being paid to physical culture with the purpose that all pupils may have sufficient exercise to keep them well and strong. Although largely supplemented by other authorities, "Home Gymnastics for the Well and Sick," edited by E. Angerstein, M.D., Staff Physician and Superintendent of the Gymnasiums of the City of Berlin, and G. Eckler, Head Teacher of the Royal Institution for Training Teachers of Gymnastics, has been in use here for several years. Work along those lines has been undertaken this fall with renewed vigor, and the interest shown, both by teachers and pupils, and the encouraging results obtained, are proof of its great value.

It has often been maintained, and rightly so, that blind children should be rated on the same footing as children who see, and that the standards by which the latter are judged should also be the standards for the former, to see whether or not the results of the work for the blind fall below those of the seeing. For this purpose, fifteen years ago, the examinations of the Regents of the University of the State of New York were adopted as our standard. In Music, either theoretical or instrumental, the Regents give no examination. Therefore the examinations of the American College of Musicians were prescribed. This Institution, being a member of the University of the State of New York, follows the requirements as stated in the syllabus of the University. A long quotation from the last syllabus will be found further on in this report.

With these examinations as the foundation and minimum standard of excellence, work in the various departments has been laid out from year to year, extending its horizon by a steady elevation of degree of attainment and maturity of quality. The value of the examinations in keeping a good standard, and in assuring the blind that what seeing children know they in their way can know as well, is inestimable, and the Regents pass cards and certificates are, for the students, vouchers of approved high standing for work done.

The record of Regents Examinations for the past year is as follows:

Number of examination days	13
Pupils participating	69
Subjects covered	26
Answer papers written	218
Answer papers claimed	173
Papers allowed by Regents	169

For the purpose of comparison, a table published in the report for the year ending September 30, 1899, is reproduced:

	No. examined.	*No. claimed.*	*No. allowed.*	*Per cent. claimed of No. examined.*	*Per cent. allowed of No. examined.*	*Per cent. allowed of No. claimed.*
1891	13	9	9	69	69	100
1892	97	83	83	86	86	100
1893	176	153	153	87	87	100
1894	201	157	153	78	76	97
1895	173	115	113	66	65	98
1896	194	149	149	77	77	100
1897	210	120	118	57	56	98
1898	204	149	149	73	73	100
1899	181	103	102	57	56	99
	1,449	1,038	1,029	..	..	..
Average per cent. for nine years				72.22	71.67	99.11

The following table gives the results of examinations held from 1900 to 1905, inclusive:

	No. examined.	*No. claimed.*	*No. allowed.*	*Per cent. claimed of No. examined.*	*Per cent. allowed of No. examined.*	*Per cent. allowed of No. claimed.*
1900	149	109	109	73.16	73.16	100
1901	118	76	75	64.41	63.56	98.68
1902	204	151	150	74.02	73.53	99.34
1903	137	114	114	83.21	83.21	100
1904	157	121	121	77.07	77.07	100
1905	218	173	169	79.36	77.52	97.68
	983	744	738	..	..	..
Average per cent. for six years				75.21	74.68	99.28

During the past year our pupils have successfully passed the examinations of the American College of Musicians in the following subjects:

Music History	1
Terminology	8
Harmony	9
Total examinations	18

Of these, seven received "Honor" marks; that is, the percentage was above 90, and the others rated but a trifle lower.

It is with deep regret that mention is made of the death of Miss Anna J. Sheridan. Late last Spring she was seriously ill and an operation was advised, which unexpectedly revealed the disease to be cancer. The case being incurable, Miss Sheridan was removed to the Rosary Hill Home for cancer incurables, where in the course of a month she died. Miss Sheridan had been associated with the Institution since she was nine years old, for the past few years holding with efficiency the position of seamstress. She was most devoted to her work, loyal to the Institution, and personally interested in its welfare. Memories of her interesting personality and pathetically sweet character are cherished by us all.

It is with pleasure that I take this opportunity to express my appreciation of the kind attitude evinced by the officers, teachers and pupils on the event of my becoming Principal, through the favor of your action. I would especially like to commend the teachers and officers for courtesy, tact and faithfulness in their performance of their work, the pupils for their general good conduct, excellent results in classes, and increasing ambition, and all those through whose faithful performance of less conspicuous tasks the success of all the rest has been made possible.

Respectfully submitted,

EVERETT B. TEWKSBURY, *Principal.*

In the following table the results are given in percentages, as found by careful tabulation and comparison of the statistics published in the yearly reports of the Regents of the University of the State of New York.

The table presents the examination facts in three phases, viz. :

1. The number of papers claimed by the schools as being up to standard out of the whole number written.
2. The number of papers allowed by the Regents examination department out of the whole number examined.
3. The number of papers allowed out of the whole number claimed.

The figures under 1898 are for seven years ending June 30, 1898; under 1901 for three years ending June 30, 1901, and under 1905 for the seven years ending June 30, 1905. The figures for the State were not available for later than 1901.

	Per cent. claimed of number examined				*Per cent. allowed of number examined*				*Per cent. allowed of number claimed.*			
	State.		*Inst*		*State*		*Inst.*		*State*		*Inst*	
Subjects	*1898.*	*1901.*	*1898.*	*1905.*	*1898.*	*1901.*	*1898.*	*1905.*	*1898.*	*1901.*	*1898.*	*1905.*
Reading	96	97	95	81	96	97	95	81	100	100	100	100
Writing	90	94	97	100	90	94	97	100	100	100	100	100
Spelling	61	70	72	83	59	68	71	83	96	98	99	99
Elementary English	57	65	54	71	51	53	54	64	89	82	100	90
Geography	58	61	74	68	53	56	74	68	91	91	100	100
Arithmetic	55	60	69	63	52	59	69	63	96	98	100	100
Advanced arithmetic	46	54	52	27	34	45	52	27	70	83	100	100
Advanced English	51	65	34	49	38	48	33	49	73	74	97	100
English composition	74	79	92	87	60	62	92	87	81	79	100	100
Rhetoric	70	80	93	73	58	60	84	73	82	75	92	100
American literature	84	..	86	..	74	..	86	..	82	..	100	..
Physics	58	70	64	65	40	59	64	65	67	84	100	100
Physiology & Hygiene	61	67	64	63	53	60	64	63	86	90	100	100
United States history	63	67	74	86	53	57	74	86	85	85	100	100
N. Y. State history	72	..	39	..	58	..	35	..	81	..	89	..
Roman history	85	83	100	63	72	71	100	63	85	85	100	100
English history	73	77	83	57	58	64	83	57	80	84	100	100
Physical geography	72	71	87	65	63	64	87	65	88	90	100	100
Geology	79	87	70	100	68	78	69	100	83	90	100	100
Algebra	72	..	100	67	70	..	100	67	98	..	100	100
English literature	..	92	..	71	..	83	..	71	..	90	..	100
Civics	..	72	..	52	..	62	..	52	..	87	..	100
General history	..	85	..	83	..	76	..	83	..	89	..	100
Geometry	..	66	..	87	..	59	..	87	..	90	..	100
Advanced U. S. history	..	71	..	73	..	53	..	67	..	75	..	92
Psychology	..	89	..	82	..	76	..	82	..	86	..	100
American selections	..	88	..	60	..	76	..	60	..	86	..	100
Advanced Eng. comp.	..	78	..	90	..	38	..	90	..	49	..	100
English selections	..	89	..	100	..	78	..	100	..	88	..	100
Home science	..	68	..	100	..	3	..	100	..	5	..	100
Roman history	..	..	..	63	..	..	..	63	..	..	..	100
English reading	..	..	..	100	..	..	..	100	..	..	..	100
Astronomy	..	..	..	100	..	..	..	100	..	..	..	100
Latin	..	..	..	91	..	..	..	91	..	..	..	100
Greek history	..	..	..	91	..	..	..	91	..	..	..	100
Hist. of Am. literature	..	..	..	100	..	..	..	100	..	..	..	100
Business English	..	..	..	100	..	..	..	100	..	..	..	100
Com. geography	..	..	..	100	..	..	..	100	..	..	..	100
Economics	..	..	..	100	..	..	..	100	..	..	..	100
German	..	..	..	78	..	..	..	78	..	..	..	100
Mediæval history	..	..	..	82	..	..	..	82	..	..	..	100
Cæsar's Commentaries	..	..	..	100	..	..	..	100	..	..	..	100
Average	69	76	75	79	60	63	74	79	86	83	99	99

DAILY PROGRAMME.

A.M.—8 to 8.10.

Chapel Exercises.

8.10 to 8.55.

Arithmetic.	Piano.
Virgil.	Kindergarten.

8.55 to 9.40.

American selections.	Language.
English, 1st year.	Kindergarten.
Elementary English.	Piano.

9.40 to 9.50.

Recess.

9.50 to 10.35.

Reading.	French.
Geography.	Piano.
Elementary United States history.	Kindergarten.
Advanced United States history.	Manual training.

10.35 to 11.05.

Spelling.	Kindergarten.

11.05 to 11.50.

Nature study.	Harmony.
Geography.	Counterpoint.
Kindergarten.	Point music.
Manual training.	Tuning.
Piano.	

11.50 to 12.

Recess.

12 to 12.45.

Senior singing class.	Piano.
Junior singing class.	Kleidograph.
Manual training.	Kindergarten.

P.M.—1.45 to 2.30.

German, 2d year.	Piano.
Physiology and hygiene.	Harmonic notation.
Slate writing.	Geography.
Kleidograph.	Manual training.
Home science.	Tuning.

2.30 to 3.15.

Latin, 1st year.	Piano.
Typewriting.	Tuning.
Geography.	Manual training.
Home science.	

3.15 to 3.30.

Recess.

3.30 to 4.

Calisthenics.	Piano.
Kindergarten.	

4 to 4.30.

Geography.	Piano.
Typewriting.	Kindergarten.
Reading.	Manual training.

4.30 to 5.

Geography.	Piano.
Typewriting.	Manual training.
Kindergarten.	

Except from 6 to 6.30, the time from 5 to 8.30 is divided into half hours, and occupied in reading, general study and the practice of music.

REGENTS REQUIREMENTS.

FROM THE SYLLABUS OF THE UNIVERSITY OF THE STATE OF NEW YORK.

PRELIMINARY AND ACADEMIC EXAMINATIONS.

Below is a complete table grouped according to cognate relations of all subjects in which regular examinations are held to meet the varying needs, dependent on locality, constituencies and special courses, of the secondary schools of the State. The appearance of so many subjects on this list should not be made an excuse for overcrowding the curriculum. Principals should not form classes in advanced subjects with immature pupils, nor should they confuse with the secondary school course subjects in which examinations are held or instruction is given for advanced or special students or for those pursuing extension courses.

PRELIMINARY STUDIES.

Reading.
Writing.
Spelling.
Elementary English.
Arithmetic.
Geography.

ACADEMIC STUDIES.

The table assumes that each student takes three studies each day for five days each week. The term "count" represents ten weeks' work in one of these studies. The figure prefixed to each subject shows how many counts are allowed that subject.

Those who pass successfully in both parts of any of the following four parallel courses will receive half credit for the second part:

1 2d-year Latin *or* Cæsar.
2 3d-year Latin *or* Virgil's Æneid.
3 2d-year Greek *or* Anabasis.
4 3d-year Greek *or* Homer's Iliad and twenty weeks of equal grade.

Those who pass successfully in both of the following courses will receive full credit:

1 2d-year English *and* American selections.
2 3d-year English *and* English selections.
3 English reading *and* history of literature.

GROUP 1.

LANGUAGE AND LITERATURE—ENGLISH (*a*).

4 English, 1st year, or
  2 Advanced English and
  2 English composition.
4 English, 2d year, or
  2 Rhetoric and
  2 American selections.
4 English, 3d year, or
  2 Advanced English composition and
  2 English selections.
4 English reading, or
  4 History of literature.
2 Business English (*d*).

MODERN FOREIGN.

4 German, 1st year.
4 German, 2d year.
4 German, 3d year.
4 French, 1st year.
4 French, 2d year.
4 French, 3d year.
4 Spanish, 1st year.
4 Spanish, 2d year.
4 Spanish, 3d year.

ANCIENT.

4 Latin, 1st year (*b*).
4 Latin, 2d year (*c*).
4 Cæsar's Commentaries.
4 Latin, 3d year (*c*).
2 Sallust's Catiline.
3 Cicero's Orations.
4 Virgil's Æneid.
1 Virgil's Eclogues.
1 Latin composition.
4 Greek, 1st year (*b*).
4 Greek, 2d year (*c*).
4 Xenophon's Anabasis.
2 Homer's Iliad.
4 Greek, 3d year (*c*).
1 Greek composition.

GROUP 2.

MATHEMATICS.

2 Advanced arithmetic.
4 Algebra.
2 Advanced algebra.
4 Plane geometry.
2 Solid geometry.
2 Trigonometry.
2 Business arithmetic (*d*).

GROUP 3.

SCIENCE.

PHYSICAL.

2 Astronomy.
4 Physics.
4 Chemistry.

GEOLOGIC.

2 Physical geography.
2 Geology.

BIOLOGIC.

2 Botany.
2 Zoölogy.
2 Physiology and hygiene.

GROUP 4.

HISTORY AND SOCIAL SCIENCE.

2 Elementary U. S. history and civics.
2 Greek history.
2 Roman history.
2 Mediæval history.
2 English history.
2 Advanced U. S. history.
2 Civics.
2 Economics.
2 Commercial geography (*d*).
2 Commercial law (*d*).
1 History of commerce (*d*)

GROUP 5.

OTHER STUDIES.

2 Stenography, 50 words per minute.
2 Stenography, 100 words per minute.
2 1st-year home science (*e*).
2 2d-year home science (*e*).
2 1st-year shopwork (*e*).
2 2d-year shopwork (*e*).
2 Bookkeeping.
2 Advanced bookkeeping (*d*).
2 Business practice, etc. (*d*).
1 Business writing (*d*).
2 Typewriting (*d*).

FORM-STUDY AND DRAWING.

2 Drawing.
2 Advanced drawing.

SUMMARY.

Subjects.	*Branches.*	*Counts.*
English	12	34
German	3	12
French	3	12
Spanish	3	12
Latin	9	26
Greek	6	19
Mathematics	7	18
Science	8	20
History, etc	11	21
Other studies	12	25
Total	74	199

(*a*) No extra counts will be given to those who pass both in English, first year, and advanced English and English composition; English, second year, and rhetoric; English, third year, and advanced English composition.

(*b*) In first-year Latin and Greek, candidates may take the separate examination or defer it and receive eight counts each for passing Cæsar and Anabasis examinations, which include the work of the first year. The separate examination is provided for those who may not study Latin or Greek after the first year, and for those who prefer to secure the four credits for first year's work and to take a separate examination in Cæsar or Anabasis rather than have eight counts dependent on a single trial.

(*c*) Latin, second year, is offered as a substitute for Cæsar, and Greek, second year, as a substitute for Anabasis; Latin, third year, and Greek, third year, are essentially sight translations.

(*d*) The special subjects for State business credentials may be credited toward academic credentials; advanced bookkeeping, commercial law, business English, business arithmetic, business practice and office methods, commercial geography and history of commerce, typewriting and business writing.

(*e*) For the present no formal written examinations will be given in home science and shopwork, but two counts will be allowed for the successful completion of each year's work on the certificate of the principal and the approval of the Regents inspector.

NOTES.

ORDER OF STUDIES.—There is no restriction in the order in which studies may be taken.

TIME LIMIT.—There is no limit of time, but all credentials issued by the University are good till canceled for cause.

SEVENTY-FIVE PER CENT. of correct answers is required in all subjects.

ANSWER PAPERS will be reviewed in the Regents office, and all papers below standard will be returned to the candidates. For those accepted, pass cards will be issued.

CANDIDATES not attending schools in which Regents examinations are held should send notice at least ten days in advance, stating at what time and in what studies they wish to be examined, that required desk room may be provided at the most convenient place.

Candidates who fail to send this advance notice can be admitted only so far as there are unoccupied seats.

PROFESSIONAL CERTIFICATES WITHOUT EXAMINATIONS.—Candidates having credentials which can be accepted in place of examinations should send them to the high-school department.

SAMPLE PAPERS.—The academic papers and the professional papers for each year are bound in separate volumes, either of which is mailed in paper covers for twenty-five cents, or board for fifty cents. Unbound sample papers may be had for one cent each.

UNIVERSITY CREDENTIALS.

1. PASS CARD.—Any study.

2. PRELIMINARY (PREACADEMIC) CERTIFICATE.—Reading, writing, spelling, elementary English, arithmetic, geography.

3. ACADEMIC CERTIFICATES.—All preliminaries and the subjects specified for the first-year certificate; all preliminaries and any 24, 36, 48, 60, etc., counts, if one-sixth of these counts are in English.*

The number of counts that each subject represents is given in the table of groups. For 24 counts a two-year certificate will be issued, and for 36, 48, etc., counts a three, four, etc., year certificate will be issued. A new certificate will be given when 12 additional counts, which represent a full year's work, are earned.

First-year Certificate.—No certificate is issued for 12 counts unless it includes the preliminaries and first-year English * (or English composition and 2 other English counts).

ACADEMIC DIPLOMA.—All preliminaries and any 48 counts, if not less than 8 are in English,* and not less than 6 each from the second, third and fourth groups.

Classical Academic Diploma.—This credential will be issued on request to such students as meet the requirements for an academic diploma and have credit for the required classical studies. The required classical studies are as follows: First-year Latin, Cæsar or second-year Latin, Cicero, Virgil, Latin composition, first-year Greek, Xenophon or second-year Greek, *Iliad*, Greek composition, Greek history, Roman history.

Advanced Diplomas.—This single diploma provides for all academic courses longer than the regular 48-count course covered by the academic diploma above. It is issued only to those who have earned the regular 48-count diploma and 12, 24 or 36, etc., counts in addition. On its face are specified the total counts, its name being determined by the highest multiple of 12.

HONORS.—When three-fourths of all the counts for any academic certificate or diploma are won by at least 90 per cent. or more, the credential will be recorded and marked as having been earned "with honor," and the annual report will show how many honor credentials have been issued to each school, with names of recipients.

INDORSEMENTS.—Holders of diplomas may have studies passed later recorded on the back, or, by special request, on the face; but such indorsements will not be made on certificates.

DUPLICATE CREDENTIALS.—These will be issued to replace lost or soiled originals on receipt of twenty-five cents each for the extra labor of looking up and verifying records.

* Any foreign language may be substituted for English, but the papers of all students who claim this privilege will be revised carefully for English.

INSTRUCTIONS TO CANDIDATES.

To be read aloud to all candidates by the principal or the deputy in charge at the beginning of each session.

1. No candidate shall communicate in any way or bring to the examination books or helps of any kind or question any examiner.

2. At the close of the examination in each subject each candidate must affix to his answer paper, in the line following the last answer, the following declaration, subscribe his name and then deliver his answer paper to the examiner:

"I now, at the close of the examination in (name subject), declare that prior to this examination I had no knowledge of what questions were to be proposed, and have neither given nor received explanations or other aid in answering any of them."

Every set of answers lacking this declaration, however satisfactory in other respects, will be rejected.*

3. Any candidate detected in trying to give or obtain aid will be instantly dismissed from the room and his papers for the entire week will be canceled.

4. Any candidate who, with fraudulent intent, endeavors to obtain any credential of the University shall be debarred from entering any Regents examination till admitted by special permission from the University on written application to the secretary. The University reserves the right to revoke any of its credentials obtained by disregard or violation of any of its rules. Ignorance of these rules will not be accepted as an excuse.

5. No candidate shall enter the examination more than half an hour late, and no candidate shall leave the room within half an hour after the distribution of question papers.

6. Heed strictly all directions on the question papers and read the questions very carefully. Do not give information that is not asked for. Write in ink on both sides of the paper. Give special attention to general order, legibility and neatness. Use only paper distributed by the examiners.

7. Write answers in the order of the questions. Do not copy the questions, but write the number of each question in the left margin before the answer. Leave a line blank after the answer to each question.

8. Papers should not be folded. At the top of each sheet or half sheet should be written on two separate lines: 1, subject; 2, date; 3, place; 4, name, *e. g.*:

Arithmetic.....Albany High School.
June 15, 1905.....James Burns.

* Schools preferring may have printed copies of the prescribed declaration conspicuously posted in the examination rooms requiring students to subscribe to it by writing merely the formula, "I do so declare," followed by their signatures.

OUTLINE OF MUSIC STUDIES.

From the Syllabus of the American College of Musicians.

NOTATION.

The staff; meter; rhythm; F, G, and C clefs; signature of time and key; dynamics; tempo; form. The study should be objective throughout, the essential nature and relations of things being first considered, and then the signs therefor. The study should be accompanied from the first with daily exercises in writing, in rendering by voice or instrument, and in interpreting or reading by ear. This will give facility in the use of notation, accuracy in performance, and will render the contents of the staff intelligible to the ear. The cultivation of discriminating aural perception is much neglected, and yet the contents of a musical expression should be as intelligible to the ear when rendered into sound as are the contents of a picture to the eye.

GENERAL MUSIC HISTORY.

First Year.—1. Origin and nature of primitive music, vocal and instrumental; music among the Hebrews and other ancient nations; development by the Greeks; origin of the organ.

2. Music from the beginning of the Christian era through the first ten centuries; influence of the church; the Ambrosian and Gregorian modes; notation; origin of polyphony.

3. Music from about 1000 A.D. to 1400 A.D.; development of notation and polyphony; church and secular music; counterpoint; influence of the Crusades; the Troubadours and Minnesingers; the Folk Song; the organ.

4. Music, 1400 to about 1600; the advance of counterpoint; the Netherlandic epoch; progress and influence of secular and church music; culmination of counterpoint; rise of opera and oratorio; progress of instrumental music; improvement of the organ.

5. Music, 1600 to 1700, in Germany, Italy, France, England and other countries; development of the opera and oratorio; introduction of the harpsichord and clavichord; the progress of instrumental music; the violin group; wood and brass instruments and the organ; the orchestra.

6. Music, 1700 to the present; Italian, French and German opera; oratorio, cantata and passion music; instrumental music; the song; development of musical forms; the pianoforte; development of the modern tonal style; derivation of standard pitch.

MUSIC HISTORY.

Second Year.—In connection with the general outlines, the development of music in the following special lines should be studied: Ancient and modern tonality; standards of pitch; origin and improvement of instruments; art forms; systems of tuning; national characteristics; Italian, French and German opera; church and organ music; biography.

HARMONY.

First Year.—A thorough working knowledge of the formation, names and classification of intervals, scales, keys, chords; figured bass; structure of forbidden progressions. The student should be prepared to recognize these elements at sight and by ear, and to form them with facility upon the keyboard and staff.

Rules of part-writing; concords and their inversions in all keys; auxiliary and passing notes; cadences; the phrase and period; modulations by means of triads only; dictated and original exercises to be written and played; reading by ear.

Second Year.—Discords and their inversions; modulation; dictated and original exercises, with figured bass, to be written and played; harmonizing melodies; reading by ear.

Third Year.—Altered and ambiguous chords; dictated and original exercises in figured bass; modulation; harmonizing melodies with modulations; reading by ear; exercises to be written and played.

Fourth Year.—Organ point; suspension; anticipation; passing notes; melodic embellishments; harmonic embellishments; harmonizing melodies and unfigured basses; figuration; reading by ear; exercises to be written and played.

Fifth Year.—Advanced.

COUNTERPOINT.

First Year.—Two parts: one, two, three, four, six and eight notes against one; syncopation; florid counterpoint; dictated and original exercises, to be written and played daily throughout the course; reading by ear.

Second Year.—Three parts: all classes, as in first year. Four parts: all classes, as in first year.

Third Year.—Counterpoint in five or more parts; imitation; canon. In addition to the study of examples, the student must prepare original exercises throughout the course. Fugue: the subject; real and tonal answers; countersubject; episode; reply; modulation; stretto; pedal point; analysis and classification of examples; original work; reading by ear.

Fourth Year.—Double, triple and quadruple, with advanced study of subjects, as in third year.

TERMINOLOGY.

In the various departments of music a large number of terms of special significance and derived from many sources are employed, and with which the student of music should be acquainted. The study is designed to bring out the technical and exact meaning of such terms, together with their derivation, orthography and correct pronunciation. The study should include a critical examination of terms used in melody, rhythm, dynamics, meter, harmony, counterpoint, and, in short, in every branch of music. The following are examples: Define key, scale, mutation stop, triad, adagio, stretto, exposition, the inverted turn, etc.

MUSIC FORM.

First Year.—Meter; rhythm; section; phrase; period; small and large primary forms; licenses of construction; development of motives; composite primary form; theme and variations, étude, dance forms, march, idealized dance forms, special forms, reading and analysis throughout the course, with original work.

SECOND YEAR.—The Rondo: first, second, third and mutational forms; vocal forms; first and third parts of sonatina form in major and minor; omissions; second part of sonatina form.

THIRD YEAR.—The Sonata: principal subject; secondary subject; closing group; coda; connecting link; third part; modulations; modifications; developments; theoretic work; finale; higher rondo forms; the fourth and fifth forms; the slow movement; the composite large sonata; other applications of the instrumental forms; canon and fugue; reading and analysis throughout the course, with original work.

ÆSTHETICS.

The relation and functions of talent, emotion, intelligence and technic to expression; mechanical devices and processes; accents, their uses and classifications; nature of meter and rhythm; grammatical accent; æsthetic value of regular, displaced and syncopic accent; phrasing; characteristic accents, national and individual; melodic accents; thematic accent by transformations; quantitative accent; harmonic accent; utility of dissonances; the slur; auxiliary, neighboring and passing notes; suspension, anticipation and organ point. Dynamics as applied to melody; melody with and without accompaniment; simple and elaborate accompaniment; relative importance of interwoven melodies; dynamic effect of fundamental basses; dynamics in accompaniment; the crescendo and diminuendo; sudden dynamic changes; tempo; accelerando and ritardando; sudden changes of tempo; touch and tone color; use of the pedals; value of unity and diversity.

The study should be accompanied by ample illustrations, with examination of many examples and reading by ear. Special effort should be made to cultivate the critical in connection with the executive faculties.

ACOUSTICS.

This study should embrace the phenomena and laws relating to the production and properties of sound waves and tones, transmission, pitch, quality, velocity, reflection, refraction, vibration of strings and pipes, resonance and interference, beats and beat tones, musical intervals, temperament.

ORCHESTRATION.

Instruments played with a bow; instruments played with the hand; stringed instruments with keys; reed instruments; wind instruments without reeds; wind instruments with keyboards; brass instruments with mouthpieces; wood instruments with mouthpieces; instruments of percussion; miscellaneous instruments.

ORGAN, VOICE AND VIOLIN.

The Technical course in each of these branches will be published separately.

LIST OF PUBLICATIONS IN THE NEW YORK POINT PRINT.

These publications are obtained at the American Printing House for the Blind, Louisville, Ky.

LITERATURE.

Language.

Alphabet sheets by the 100	$0.50
A Class-Book in Etymology	2.80
Beginner's Latin Book, Collar and Daniell, 2 volumes	4.00
Cæsar's Commentaries (Latin)	2.00
Composition and Rhetoric, Waddy, 2 volumes	7.00
English Dictionary, 3 volumes	10.50
English Grammar, Butler, 2 volumes	5.00
English Literature, Kellogg, 2 volumes	7.00
Exercises in Latin Prose Composition, E. Jones, A.M	3.50
Exposition of New York Point Literary Notation, Part I	.30
Exposition of New York Point Literary Notation, Part II	.15
Exposition of New York Point Literary Notation, Part III	.15
Extracts from English Literature, Kellogg, 2 volumes	5.00
First Reader, Miss B	.15
Foundations of French, Aldrich and Foster	3.50
German Lessons, Harris	3.50
German Reader, Harris, 2 volumes	6.00
German Vocabulary	3.50
Hand-Book of Punctuation, J. A. Turner	.75
Higher Lessons in English, Reed and Kellogg, 2 volumes	5.40
History of German Literature, R. W. Moore, 2 volumes	6.00
Illustrative Selections from American Literature, Painter, 2 volumes	5.00
Introduction to American Literature, Painter, 2 volumes	6.50
Introduction to Virgil's Æneid, C. Knapp, Ph.D	2.00
Latin Grammar, Allen and Greenough, 3 volumes	10.50
Latin Literature, J. W. McKail, 2 volumes	6.00
Latin Vocabulary, Allen, 3 volumes	6.00
Language Exercises, Metcalf and Bright	2.80
Nature Readers, Seaside and Wayside Series, No. 1	.75
Nature Readers, Seaside and Wayside Series, No. 2	3.00
Nature Readers, Seaside and Wayside Series, No. 3, Part I	2.50
Nature Readers, Seaside and Wayside Series, No. 3, Part II	2.50
Nature Readers, Seaside and Wayside Series, No. 4, Part I	3.50
Nature Readers, Seaside and Wayside Series, No. 4, Part II	3.50
Notes on Cæsar's Commentaries, Greenough and Daniell, 3 volumes	9.00
New Word Analysis, Swinton	4.00
Our World Reader, No. 1, Mary L. Hall	3.50
Pieces for the Primary Class	.75
Point Primer, Wait	.15

Point Reader, No. 1	$0.25
Point Reader, No. 2	.40
Point Reader, No. 3	.40
Point Reader, No. 4	.40
Point Reader, No. 5	.40
Point Reader, a continuation of Appleton's Readers, No. 6	2.40
Point Reader, a continuation of Appleton's Readers, No. 7	2.40
Point Reader, a continuation of Appleton's Readers, No. 8	2.80
Progressive Reading Course, Aldrich and Forbes—	
Reader No. 1, Part I, pamphlet	.40
Reader No. 1, Part II, pamphlet	.40
Reader No. 2, Volume I	.50
Reader No. 2, Volume II	.50
Reader No. 2, Volume III	.50
Reader No. 3, Volume I	.60
Reader No. 3, Volume II	.60
Reader No. 3, Volume III	.60
Reader No. 3, Volume IV	.60
Reader No. 4, Part I, Volume I	1 25
Reader No. 4, Part I, Volume II	1.25
Reader No. 4, Part II, Volume I	1.25
Reader No. 4, Part II, Volume II	1.25
Reader No. 5, Part I, Volume I	2.00
Reader No. 5, Part I, Volume II	2.00
Reader No. 5, Part II, Volume I	2.00
Reader No. 5, Part II, Volume II	2.25
Six Orations of Cicero, with notes, Allen and Greenough	3.50
Against Catiline, No. 1	.50
Against Catiline, No. 2	.40
Against Catiline, No. 3	.40
Against Catiline, No. 4	.40
For Archias	.40
For the Manilian Law	.75
Spanish Stenographic New York Point System	.15
Stories for Children (in graded-sized type), Mrs. Lane	.75
Talks with Cæsar (Latin)	1.50
The Child's First Reader, Cyr	1.25
The Child's Second Reader, Cyr	2.00
The Child's Third Reader, Cyr	3.50
The Child's Fourth Reader, Cyr, 2 volumes	7.00
The Child's Fifth Reader, Cyr, 2 volumes	7.00
The Eclogues of Virgil, Greenough's Notes, in 1 volume	3.50
Separately, in pamphlets	.30
The Rational Spelling Book, Dr. J. M. Rice, nine pamphlets, each	.30
Virgil's Æneid, Books I, II, III, IV, V, VI, Greenough's Notes, 2 volumes	7.00
Separate books in pamphlets	1.00
Word-Building, Reed and Kellogg	3.50
Word-Method Speller, Swinton	2.80
Word-Primer, W. Swinton	.75

Words and Letters for Spelling Frames, per 100	$0.15
Words and Their Uses, Richard Grant White, 2 volumes	7.00
Words and Their Ways in English Speech, 2 volumes, J. B. Greenough	7.00
3,000-Word Speller, Westlake	1.50

Political Science.

American Politics, Johnston, 2 volumes	6.00
Constitution of the United States and Declaration of Independence	.75
Civil Government in the United States, Fisk, 2 volumes	7.00
Elements of Sociology, F. H. Giddings, 2 volumes	7.00
Outlines of Economics, R. T. Ely, 2 volumes (Chautauqua Edition)	7.00

Mental Philosophy.

A Primer of Psychology, Ladd	3.50
Ethics, Mrs. Julia M. Dewey	3.00
Mental and Social Culture, Loomis	3.50
Psychology, William James, 3 volumes	10.50
The Story of the Mind, J. M. Baldwin	3.50

Natural Science.

A Popular Zoölogy, J. N. Steele, Ph.D., and J. W. B. Jenks, A.M.	3.50
Elements of Astronomy, C. A. Young, 3 volumes	10.50
Elements of Physics, Gage, 3 volumes	10.50
Elementary Geology, Tarr, 2 volumes	7.00
First Steps in Scientific Knowledge, Paul Bert—	
Vol. I. Animals	1.50
Vol. II. Plants, Stones and Soils	1.50
Vol. III. Physics and Chemistry	2.50
Vol. IV. Animal and Vegetable Physiology	1.50
The same, complete in 3 volumes	6.00
New Geological Story, Dana	3.50
Popular Chemistry, Steele, 2 volumes	7.00
Science Primer of Astronomy, Lockyer	1.75
Sound and Its Phenomena, E. C. Brewer	3.50
The Story of the Earth, H. G. Seeley, F.R.S.	3.00
The Story of the Earth's Atmosphere, Douglas Archibald, M.A	3.00
The Story of Germ Life, H. W. Conn	3.50
The Story of the Plants, Grant Allen	3.50
The Student's Helmholtz, J. Broadhouse, 2 volumes	7.00

Mathematics.

Algebra, Peck, 2 volumes	5.60
Arithmetic Without a Pencil, Edith M. Joy, 2 volumes	4.00
Book of Diagrams from Wells' Plane Geometry	1.00
Captions from Wells' Plane Geometry (Demonstrations and cuts omitted)	3.50
Essentials of Algebra, Webster Wells, 2 volumes	7.00
Logarithmic Tables of Natural Sines, Cosines, Tangents and Cotangents	2.50
Logarithmic Tables of Numbers, Wells	1.50
Logarithmic Tables of Sines, Cosines, Tangents and Cotangents, Wells	4.00
Multiplication Tables by the 100	1.00

Mental Arithmetic, Colburn	$2.00
New Primary Arithmetic, J. H. Walsh	3.50
New Grammar School Arithmetic, J. H. Walsh, 3 volumes	10.50
Plane Geometry in full, 2 volumes, Wells	5.60
Primary Arithmetic Reader, Hall	.75
Solid Geometry, Wells	3.50
Trigonometry, Wells	3.50
Written Arithmetic, Robinson, 3 volumes	8.40

History and Biography.

About Old Story Tellers, D. G. Mitchell	3.25
Abraham Lincoln, C. Schurz	1.00
A Bird's-Eye View of Our Civil War, T. A. Dodge, 2 volumes	6.00
Adams and Jefferson, Webster	.50
A History of the American Nation, A. C. McLaughlin, 3 volumes	10.50
Ancient History for Beginners, G. W. Botsford, Ph.D., 3 volumes	9.00
Augustus Cæsar and the Organization of Roman Empire, J. B. Firth, B.A., 2 volumes	7.00
Autobiography of Benjamin Franklin	3.50
Beginnings of New England, Fisk, 2 volumes	6.00
Boone and Other Pioneers	2.25
Brief History of the United States, Barnes, 3 volumes	8.40
Bunker Hill Orations, Webster	.75
Cicero, and the Fall of the Roman Empire, Strachan-Davidson, 2 volumes	7.00
Clive, Macaulay	2.25
Conquest of Granada, Irving, 3 volumes	10.50
Conciliation with American Colonies, Burke	1.75
Critical Period of American History, Fisk, 2 volumes	7.00
Dutch and Quaker Colonies in America, Fisk, 4 volumes	13.00
Essay on Burns, Carlyle	2.00
English Humorists, Thackeray, 2 volumes	4.00
Essay on Milton, Macaulay	2.00
English History, Montgomery, 3 volumes	10.50
Essay on Pilgrim's Progress, Macaulay	.60
Four Georges, Thackeray	2.75
Frederick the Great, Macaulay	2.50
Frontenac (New France), Parkman, 2 volumes	7.00
General History (Civilization), Barnes, 2 volumes	6.00
General History (Political), Barnes, 3 volumes	7.20
Heroes and Hero Worship, Carlyle, 2 volumes	6.00
Hero Tales from American History, Lodge and Roosevelt	3.50
Julius Cæsar, Fowler. Heroes of the Nation Series, 2 volumes	7.00
La Salle and the Discovery of the Great West, Parkman, 2 volumes	7.00
Leading Facts in French History, D. H. Montgomery, 2 volumes	7.50
Literary Friends and Acquaintances, Howells, 2 volumes	6.20
Mahomet, Irving, 2 volumes	6.00
Napoleon, W. O'Conners Morris, 2 volumes	7.00
Old Virginia and Her Neighbors, Fisk, 4 volumes	12.00
Outlines of History, Swinton, 3 volumes	9.00

Peter the Great, Motley $2.00
Pioneer History Stories, C. McMurray 3.50
Pioneers of France in New World, F. Parkman, 2 volumes 7.00
Primary History of the United States, Barnes 2.80
Representative Men, Emerson 3.50
Revolt of the Tartars, De Quincey 1.50
Robert E. Lee, H. A. White, 3 volumes 9.00
Samuel Johnson, Macaulay 1.50
Selections from Bacon's Essays ..... .50
Selections from Plutarch's Lives, 3 volumes 10.50
Successors to Mahomet, Washington Irving, 2 volumes 7.00
Sir Roger de Coverly Papers, Addison ..... .60
Sir Walter Scott, Morley 3.50
Socrates, Plato 2.75
Spectator Papers, Addison ..... .75
Stories of Great Americans, Eggleston 1.50
Stories from Scottish History, Rolfe 3.50
The American Scholar, Emerson ..... .60
The American Revolution, Fisk, 4 volumes 13.00
The Conspiracy of Pontiac, Parkman, 3 volumes 10.50
The Discovery of America, Fisk, 5 volumes 15.00
The Life and Writings of Addison, Macaulay 2.00
The Making of an American, Jacob A. Riis, 2 volumes 6.00
The Story of My Life, Helen Keller, 2 volumes 7.00
The Story of the Greeks, H. A. Guerber, 2 volumes 4.00
The Story of the People of England in the Nineteenth Century, Justin McCarthy, 2 volumes 7.00
United States History, McMaster, 3 volumes 10.50
Up from Slavery, Booker T. Washington 3.50
Warren Hastings, Macaulay 3.50
William E. Gladstone, James Bryce ..... .75
Young People's History of England, Miss Yonge 3.50
Young People's History of France, Miss Yonge, 2 volumes 5.60
Young People's History of Greece, Miss Yonge 3.50
Young People's History of Rome, Miss Yonge 3.50

Physiology.

Applied Physiology, F. Overton, A.M., M.D., 2 volumes 7.00
Physiology, Huxley, 2 volumes 7.00
Temperance Physiologies (Pathfinder Series), 3 volumes—
Child's Health Primer 1.50
Young People's Physiology 3.00
Steele's Abridged Physiology 3.00

Geography.

Cardboard Maps, bound in 3 volumes, 18 x 19 inches 20.00
Essentials of Geography, Fisher 2.80
Geography, Werner, 2 volumes 6.50
Physical Geography, Maury, 2 volumes 5.60

Travels and Adventures.

Among the Rockies, No. 11, from the Companion Library	$1.50
An Adventure with a Dog and a Glacier, Muir	.30
At Home in the Forest, No. 9, from the Companion Library	1.50
Glimpses of Europe, No. 2, from the Companion Library	1.50
In Alaska, No. 10, from the Companion Library	1.50
In Porto Rico, No. 21, from the Companion Library	.75
In the Philippines, No. 22, from the Companion Library	.75
In the Southwest, No. 12, from the Companion Library	1.50
Mid-Ocean America, No. 23, from the Companion Library	.75
Old Ocean, No. 5, from the Companion Library	1.25
On the Gulf, No. 15, from the Companion Library	1.25
On the Plains, No. 13, from the Companion Library	1.50
Our Hundred Days in Europe, O. W. Holmes	3.50
Sailing Alone Around the World, Captain John Slocum, 2 volumes	6.00
Sketches of the Orient, No. 4, from the Companion Library	1.25
Stories of American Life and Adventure, E. Eggleston	3.00
Tales of Adventure told by Adventurers, 2 volumes	7.00
Tales of Discovery told by Discoverers, 2 volumes	7.00
The American Tropics, No. 3, from the Companion Library	1.50
The Great Lake Country, No. 14, from the Companion Library	1.25

Novels and Prose Dramas.

Beside the Bonnie Briar Bush, Maclaren	3.50
Bob, Son of Battle, Olivant, 2 volumes	6.00
Daphne, Margaret Sherwood	2.00
Fisherman's Luck, Rev. H. Van Dyke	3.00
Henry Esmond, Thackeray, 3 volumes	10.50
Ivanhoe (condensed), Scott	2.25
Kenilworth (condensed), Scott	2.00
Little Miss Phoebe Gay, H. D. Brown	2.00
Paola and Francesca (a tragedy in four acts), S. Phillips	.85
Picciola, Saintaine, 2 volumes	6.00
Richelieu, Bulwer	2.00
Selections from Tales from Shakespeare, by Charles and Mary Lamb, 2 volumes	5.00
Silas Marner, George Eliot	3.50
Tale of Two Cities, Dickens, 3 volumes	10.50
The Bar Sinister, Richard Harding Davis	.75
The Battle Ground, Ellen Glasgow, 2 volumes	7.00
The Heart of the Ancient Woods, Roberts	3.25
The House of the Seven Gables, Hawthorne, 2 volumes	7.00
The Last of the Mohicans, Cooper, 3 volumes	10.50
The Man Without a Country, E. E. Hale	.40
The Pilot, Cooper, 2 volumes, condensed	7.00
The Queen's Twin and Other Stories, Sarah O. Jewett	3.00
Treasure Island, R. L. Stevenson	3.50
Undine, De La Motte Fonque	2.50
Via Crucis, F. Marion Crawford, 2 volumes	7.00
Voyage to Brobdingnag, Swift	.75
Voyage to Lilliput (condensed), Swift	.50

Poetry and Poetic Dramas.

A Midsummer Night's Dream, Rolfe's Notes	$2.00
As You Like It, Rolfe's Notes	2.00
Dante's Inferno, condensed	.55
Early English Ballads, J. S. Clark	.50
Enoch Arden; The Lotus Eaters, Tennyson	.60
Essay on Man, Pope, Nos. 83, 84, from English Classics	1.25
Evangeline, Longfellow, with notes	2.00
Elegy, Gray	.40
Faust, A Tragedy, Goethe, translated by Bayard Taylor, 2 volumes	7.00
Fire Worshippers, from Lalla Rookh, Moore	.50
Hamlet, with Rolfe's Notes	3.50
Homer's Iliad, Books 1, 6, 22, 24, Pope	2.00
Idylls of the King; Enid, Elaine, Guinevere, and the Coming of Arthur, Tennyson	3.50
In Memoriam, A. Tennyson, No. 57, from English Classics	1.50
Julius Cæsar, with Rolfe's Notes	3.50
King Lear, Rolfe's Notes	3.50
King Richard III, with Rolfe's Notes	3.25
Lady of the Lake (condensed), Scott	1.75
L'Allegro, Il Penseroso, Comus, Lycidas, Hymn on the Nativity, Milton	2.25
Lays of Ancient Rome, Macaulay	2.00
Macbeth, with Rolfe's Notes	3.00
Marmion, Scott	2.50
Minna von Barnhelm, G. E. Lessing, German text	3.00
Palamon and Arcite, Dryden	1.75
Paradise Lost, first four books, Milton	3.00
Paradise Lost, complete, 3 volumes	9.00
Samson Agonistes, Milton, Nos. 110, 111, from English Classics	1.50
Saul and Other Poems, R. Browning, No. 210, from English Classics	1.25
Schiller's William Tell, German text	3.50
Schiller's Die Jungfrau Von Orleans, German text, introduction by J. B. Nichols	3.00
Select Poems	2.75
Selections from Poems by Mrs. Browning	.40
Selections from Poems by Robert Browning	.60
Selections from Burns	2.25
Selections from Holmes	2.80
Selections from Longfellow	2.80
Selections from Whittier	2.80
Selections from Schiller's Poems and Ballads	1.50
She Stoops to Conquer, Goldsmith	2.25
Snow-Bound, Whittier	.25
Sohrab and Rustum, Arnold	.50
Thanatopsis and Other Poems, Bryant	.50
The Armada and Other Poems, Macaulay	.60
The Ancient Mariner, Coleridge	.50
The Deserted Village, Goldsmith	.50
The Life and Death of Jason, Morris	.60

The Merchant of Venice, Rolfe's Notes	$3.50
The Pilgrimage of Childe Harold, Byron	3.50
The Princess, Tennyson	2.00
The Prisoner of Chillon, Byron	.25
The Queen's Wake, Hogg	.40
The Taming of the Shrew, with Rolfe's Notes	2.50
The Song of Hiawatha, H. W. Longfellow	2.50
The Tempest, Shakespeare	3.00
The Vision of Sir Launfal, Lowell	.25

Children's Books.

Æsop's Fables	2.40
Aunt Martha's Corner Cupboard, M. and E. Kirby	.75
Bits of Bird Life, No. 7, from the Companion Library Series	1.25
Boys of Other Countries, Bayard Taylor	2.00
Captain January, Laura E. Richards	1.25
Cuore, An Italian Schoolboy's Journal, Edmondo de Amicis, 2 volumes	6.00
Daddy Darwin's Dove Cote, Mrs. Ewing	.50
Daffy Down Dilly and Other Stories, Hawthorne	1.50
Fairy Stories and Fables, M. A. Baldwin	1.75
Fairy Tales, Hans Christian Andersen	2.80
Fancies of Child-Life	1.00
Feathertop, Hawthorne	.25
Friends in Feather and Fur, Johonnot	2.00
Gods and Heroes of the North, Isabella White	.60
Grandfather's Chair, Hawthorne	3.50
Jack the Giant Killer	.25
King of the Golden River, Ruskin	.50
Life in the Sea, No. 6, from the Companion Library Series	1.50
Old Greek Stories, Baldwin	3.00
Old Stories of the East, M. A. Baldwin	3.00
Our Little Neighbors, No. 8, from the Companion Library	1.25
People and Places, Australasia, Pratt	2.00
People and Places, China, Pratt	1.75
People and Places, England, Pratt	2.00
People and Places, India, Pratt	1.50
People and Places, Northern Europe, Pratt	1.75
Puss in Boots	.25
Rab and His Friends, Brown	.25
Rill from the Town Pump and Mrs. Bullfrog, Hawthorne	.25
Robinson Crusoe, De Foe, 2 volumes	6.00
Sarah Crewe, Mrs. F. H. Burnett	1.00
Selections from Grimm's Fairy Tales	2.80
Six Select Stories	3.50
Stories Mother Nature Told Her Children, Andrews	1.50
Stories of Industry, A. Chase and E. Clow	3.50
Stories of Kindness, No. 19, from the Companion Library Series	1.25
Stories of Purpose, No. 1, from the Companion Library Series	1.50
Stories of Success, No. 18, from the Companion Library Series	1.50

Tales from the Arabian Nights	$2.80
Tales from the White Hills, Hawthorne	1.50
Tanglewood Tales, Hawthorne	3.50
The Day's Work, Rudyard Kipling, 2 volumes	7.00
The Jungle Book, Rudyard Kipling	3.50
The Old Manse and a Few Mosses, Hawthorne	1.50
The Peace Egg, Mrs. Ewing	.25
The Second Jungle Book, Rudyard Kipling	3.50
The Seven Little Sisters, Andrews	1.50
The Story of Extinct Civilization of the East, R. E. Anderson, M.A., F.A.S.	3.50
The Story of Geographical Discovery, J. Jacobs	3.00
The Story of Life in the Seas, S. J. Hickson	3.00
The Story of the Æneid (condensed), A. J. Church	.75
The Story of Iliad (condensed), A. J. Church	.75
The Story of the Living Machine, H. W. Conn	3.50
The Story of the Solar System, G. F. Chambers, F.R.S.	3.50
The Story of the Stars, G. F. Chambers, F.R.S.	3.50
Two Little Confederates, T. N. Page	2.25
Wonder Book, Hawthorne	3.25

Religious Books.

A Manual of Short Daily Prayers for Families, compiled by Rev. S. Hart, D.D.	.35
Bible Blessings	2.50
Bible History for Christian Schools, Volrath Vogt	1.00
Dairyman's Daughter	1.20
Hymn Book, 2 volumes	4.50
In His Name	2.50
Looking Unto Jesus	.25
Luther's Small Catechism	.15
Pilgrim's Progress, 3 volumes	5.00
Roman Catholic Catechism, printed for the Diocese of Louisville	.75
Selections from Thomas à Kempis	1.20
Stalker's Life of Christ	2.50
Sunday School Weekly, a year	1.50
The Book of Common Prayer, 2 volumes	6.00
The Faith of Our Fathers, Cardinal Gibbons, 2 volumes. (Printed for a lady in Louisville)	4.00
Two Addresses, Rev. Henry Drummond	.75
Wee Davie and a Trap to Catch a Sunbeam	1.00
Woodman's Nanette, and Other Tales	2.50

MISCELLANEOUS.

A Day in Athens with Socrates, Plato	2.75
Birds and Bees, Burroughs	2.00
Chapters from a World of Wonders	3.50
Child Life in Tale and Fable, Blaisdell	1.50
Childhood of the World, Clodd	1.50
Conduct of Life, Emerson, 2 volumes	7.00
First Presidential Message of Theodore Roosevelt	1.40

How to Knit and Crochet, Mrs. H. E. Pierson	$0.50
Living by the Spirit, H. W. Dresser	2.50
Optimism, Helen Keller	.50
Selections from Chapters on Animals, Hammerton	3.50
Selections from "Discourses on Art," Reynolds	1.50
Selections from "Character," Smiles	3.50
Self-Help, Smiles, 3 volumes	10.50
Sharp Eyes and Other Papers, Burroughs	2.00
Sketch Book, Washington Irving, 3 volumes	10.50
Talks with Athenian Youths, Plato	2.50
Talks with Socrates about Life, Plato	2.50
The Golden Age, Kenneth Grahame	3.00
The Maine Woods, H. D. Thoreau, 2 volumes	7.30
The Strenuous Life, Theodore Roosevelt	3.50
Wild Animals I Have Known, E. Thompson Seton	3.00

LIST OF MUSIC PUBLICATIONS IN THE NEW YORK POINT PRINT.

These publications are obtained at the American Printing House for the Blind, Louisville, Ky.

MUSIC CULTURE.

	PRICE
Æsthetics of Musical Art, Dr. F. Hand, Book 1	$3.50
Catechism of Musical Æsthetics, Dr. H. Riemann	1.75
Chopin and Other Musical Essays, H. T. Finck	3.00
Composition, Dr. J. Stainer	2.25
Counterpoint, Dr. J. F. Bridge	.75
Explanatory Introduction to the Riemann edition of the Beethoven Sonatas	.10
Guitar Method, Carcassi, Parts I and II	3.00
History of Pianoforte Music, J. C. Filmore	3.50
How to Teach Bands, F. J. Keller	.50
Hymn Tunes, 82 selections	2.00
Key to Wait's Musical Notation, revised	.25
Lessons in Musical History, J. C. Filmore	2.00
Letters from Great Musicians, Alethea B. Crawford and Alice Chapin	2.50
Manual of Musical History, Ritter	.50
Materials Used in Musical Composition, Percy Goetschius, complete in 5 volumes, Vol. I, $2.50; Vol. II, $2.00; Vol. III, $2.00; Vol. IV, $2.00; Vol. V, $1.25	9.75
Mozart, by E. Prout, B.A., Mus. Doc	1.00
Music and Culture, K. Merz	2.00
Music and Morals (selections), Rev. H. R. Haweis	1.50
Music Talks with Children, Thomas Tapper	2.50
Music as a Representative Art, G. L. Raymond	1.50
Music in Its Relations to the Intellect and the Emotions, J. Stainer	.60
Musical History, G. A. MacFarren	2.50
National Music of the World, Chorley	3.00
New York Point Musical Notation, Wm. B. Wait	1.00
New York Point Musical Notation, duplicate in line and point	1.60
New York Point Musical Notation in Line	1.00
Normal Course of Pianoforte Technic, Wm. B. Wait	1.60
Notes on Tuning, J. A. Simpson	.25
Organ Method, Dr. J. Stainer, 2 volumes	2.00
Panofka's Vocal Lessons, 2 volumes	.40
Pronouncing Dictionary of Musical Terms, edited by B. B. Huntoon, 2 volumes	5.00
Purity in Music, A. F. Theibaut, translated by Broadhouse	2.00
Rhythm and Harmony in Poetry and Music, G. L. Raymond, 2 volumes	5.00
Sound and Its Phenomena, Brewer	3.50
Stories about Musicians, Mrs. Ellet, 3 volumes	9.00
Stories of Famous Operas, H. A. Guerber	3.50
Stories of the Wagner Operas, H. A. Guerber	3.50

The Elements of Harmonic Notation, Wm. B. Wait $1.00
The Elements of the Beautiful in Music, Stainer 1.00
The Great German Composers, J. Stieler, 2 volumes 5.00
Theory of Music, L. C. Elson 3.00
The Standard Operas, G. P. Upton, 2 volumes 6.00
The Students' Helmholtz, Broadhouse, 2 volumes 7.00
The Wagner Story Book, Henry Frost 3.50
Touch and Technic, Dr. William Mason, Vol. I ..... .75
Tuners' Guide; Tuning the Pianoforte, W. Geib 2.00
Violin Method, Louis Schubert, first part 2.00
Wonder Tales from Wagner, A. Alice Chapin 3.50

PIANOFORTE STUDIES.

Scale Studies—Book 1.

Al. Schmidt, Op. 16, Nos. 3, 4.
Berens, Op. 61, No. 1.
Bertini, Op. 29, No. 23.
Döring, Op. 8, Nos. 9, 10.
Duvernoy, Op. 176, Nos. 1, 13, 14.
Köhler, Op. 115, Nos. 1, 2.
Le Couppey, Op. 26, Nos. 1, 2.
Lemoine, Op. 37, No. 24.

Arpeggio Studies—Book 1.

Czerny, Op. 599, Nos. 84, 87, 90, 94, 100.
Czerny, Op. 636, No. 7.
Duvernoy, Op. 120, Nos. 4, 7, 8.
Köhler, Op. 115, Nos. 9, 10.

Triplet Studies—Book 1.

Bertini, Op. 100, No. 7.
Heller, Op. 45, Nos. 23, 24.
Köhler, Op. 167, Nos. 1, 2, 6, 8.
Köhler, Op. 175, No. 8.
Krause, Op. 2, No. 2.
Lemoine, Op. 37, Nos. 8, 16.

Legato Studies—Book 1.

Bertini, Op. 100, No. 12.
Döring, Op. 8, No. 11.
Köhler, Op. 151, Nos. 7, 8, 9, 10.
Köhler, Op. 175, Nos. 1, 3, 6.
Spindler, Op. 58, No. 1.

Velocity Studies—Book 1.

Berens, Op. 3, No. 6.
Czerny, Op. 636, Nos. 20, 21.
Czerny, Op. 299, No. 11.
Döring, Op. 8, No. 8.
Heller, Op. 47, Nos. 12, 18.
Le Couppey, Op. 26, No. 12.
Mendelssohn, Op. 72, No. 5.

Trill Studies—Book 1.

Krause, Op. 2, Nos. 1, 3.
Köhler, Op. 151, Nos. 1, 2.
Röhr, Op. 24, Nos. 1, 2, 3, 4, 5.

The above six sets, stitched in parts, complete $1.50
The above six sets bound in one volume 2.50

PIANOFORTE MUSIC.

Bach, J. S.	Prelude, No. II, from the Well-tempered Clavier, Tausig selected*			$0.05
Bach, J. S.	Fugue, No. II, from the Well-tempered Clavier, Tausig selected*			.05
Bach, J. S.	Prelude, No. III, from the Well-tempered Clavier, Tausig selected*			.15
Bach, J. S.	Fugue, No. III, from the Well-tempered Clavier, Tausig selected*			.05
Bach, J. S.	Prelude, No. IV, from the Well-tempered Clavier, Tausig selected*			.10
Bach, J. S.	Fugue, No. IV, from the Well-tempered Clavier, Tausig selected*			.15
Bach, J. S.	Prelude, No. VII, from the Well-tempered Clavier, Tausig selected			.05
Bach, J. S.	Fugue, No. VII, from the Well-tempered Clavier, Tausig selected			.05
Bach, J. S.	Twelve Preludes*			.75
Bach, J. S.	Fifteen Two-voiced Inventions*			1.00
Bach, J. S.	Allemande* and Courante,* from the G major suite, Kullak edition, each			.10
Bach, J. S.	Gavotte* and Bourrée,* from the G major suite, Kullak edition, each			.05
Bach, J. S.	Gigue, from the G major suite, Kullak edition*			.20
Bach, J. S.	Fugue from the toccata in E minor, Kullak edition*			.15
Bach, J. S.	Preambulum, Kullak edition*			.05
Bach, J. S.	Prelude in C, No. 32, from Pianists' First and Second Year			
Bach, J. S.	Bourrée in B minor, from Violin Sonata No. 2			.05
Bach, J. S.	Bourrée in G major, from Violoncello Sonata No. 4			.05
Bach, J. S.	Album of twenty-one selected pieces, Schirmer's Library Edition			1.00
Bach-Mason	Gavotte in D major, from the sixth sonata for Violoncello			.15
Baumfelder, F.	"Kinderscenen"	Op. 270	Nos. 1 to 8	.50
Beaumont, P.	Berceuse, "Slumber Sweetly"			.10
Beethoven, L.	Seven Bagatelles	Op. 33		.60
Beethoven, L.	Sonatina	49	No. 1	.50
Beethoven, L.	Sonatina	49	2	.40
Beethoven, L.	Sonata Pathetique, Riemann Edition*	Op. 13		.85
Beethoven, L.	Sonata in A flat, Steingraeber Edition*	26		.75
Beethoven, L.	Sonata	Op. 2	No. 1	.60
Beethoven, L.	Thirty-three Variations on a Waltz, by Diabelli	Op. 120		
Beethoven, L.	Minuet in C, No. 43, from Pianists' First and Second Year			
Beethoven, L.	Sonatina, No. 1 in G. No. 19, from Pianists' First and Second Year			
Beethoven, L.	Album Leaf, "Für Elise"			.05

* Prescribed for Associateship Examinations of the American College of Musicians.

Behr, F.	Child's Song, In the Month of May, Child's Play, Shepherd's Song, Op. 575, Nos. 1, 2, 3 and 6. Nos. 1, 2, 3 and 4, from Pianists' First and Second Year.				
Biedermann, A. J.	Spring Flowers. No. 5, from Pianists' First and Second Year				
Biedermann, A. J.	The Old Man in Leather	Op.	91	No. 2. No. 7, from Pianists' First and Second Year	
Blakeslee, A. C.	Crystal Fountain Waltz	Op.	25		$0.05
Blakeslee, A. C.	May Party Dance		9		.10
Bohm, Carl	With Song and Mirth		153		.15
Bohm, C	Fanfare, Rondo Militaire (four hands)		303		.20
Burgmüller, F.	Twenty-five progressive pieces		100		1.00
Chaminade, C	Scarf Dance, Air de Ballet				.05
Chopin, F.	Polonaise	Op.	40	No. 1	.10
Chopin, F.	Waltz*		64	1	.10
Chopin, F.	Waltz*		34	1	.30
Chopin, F.	Waltz*		34	3	.10
Chopin, F.	Waltz*		69	1	.10
Chopin, F.	Nocturne, No. 11*		37	1	.10
Chopin, F.	Nocturne, No. 12*		37	2	.30
Chopin, F.	Nocturne*		9	2	.05
Chopin, F.	Mazurka*		7	3	.10
Chopin, F.	Mazurka*		50	1	.05
Chopin, F.	Étude		10	5	.10
Chopin, F.	Étude		25	9	.10
Chopin, F.	Prelude		28	3	.05
Chopin, F.	Prelude		28	15	.10
Chopin, F.	Impromptu		29	1	.15
Chopin, F.	Ballade		38	2	.20
Chopin, F.	Ballade		47		.35
Chopin-Liszt	Polish Song		74	No. 2	.25
Clementi, M.	Sonatinas, edited by Cotta		36	Nos. 1,2,3,4,5&6	.75
Clementi, M.	Gradus ad Parnassum, Études Nos. 1 and 2				.15
Cramer, J. B.	Études, Nos. 1, 7, 8				.25
Czerny, C.	101 Explanatory Lessons	Op.	261		2.00
Due, F	Bric-à-brac, Album Musicale				1.00
Ehmant, A.	Thirty-six Melodic and Rhythmical Studies, 4 books				1.00
Engelmann, H.	Awakening	Op.	620	No. 2	.05
Engelmann, H.	The Diamond Medal March and Two Step				.10
Eugene, M. C.	Cupid's Garden				.05
Gade, Niels W.	Christmas Pieces	Op.	36	Nos. 1,2,3,4,5&6	.50
Gaide, P.	Dance of the Gnomes				.10
Geibel, A	Gavotte Allemande				.10
Giese, T	Six melodious pieces	Op.	293		.50
Goerdeler, R	Electric Flash Galop (duet)				.10
Godard, B.	Mazurka	Op.	54	No. 2	.10
Goldner, W	Gavotte Mignonne				.10
Grieg, E.	Anitra's Dance				.15

* Prescribed for Associateship Examinations of the American College of Musicians.

Grieg, E	To Spring	Op. 43	No. 6		$0.10
Grieg, E	Lyric Pieces	12	Nos. 1 to 8		.25
Gurlitt, C	Thirty-five Études Facile	130			1.00
Gurlitt, C	"Aus der Kinderwelt"	74	Nos. 1 to 20.		1.00
Gurlitt, C	The Festive Dance	140	No. 7		
	No. 14, from Pianists' First and Second Year				
Hackh, O	The Tin Soldier	Op. 230	No. 2		
	No. 6, from Pianists' First and Second Year				
Hackh, O	On the Sea	Op. 230	No. 5		
	No. 9, from Pianists' First and Second Year				
Handel, G. F	Six Fugues				1.00
Handel, G. F	Harmonious Blacksmith, theme with variations				.30
Haydn, J	Andantino un poco Allegretto. No. 22, from Pianists' First and Second Year				
Heins, C	Dance of Sylphs	Op. 194			.05
Heller, S	Tarantelle	Op. 85	No. 2		.20
Heller, S	Curious Story				.10
Hewitt, H. D	With Wind and Tide March (duet)				.10
Hiller, F	Rhythmical Studies*	Op. 56	Nos. 1 to 13		.75
Hiller, F. S	Serenade	117	No. 13		
	No. 37, from Pianists' First and Second Year				
Hiller, P	Butterfly Chase	Op. 61	No. 10		
	No. 34, from Pianists' First and Second Year				
Hiller, P	Farewell, Dear Home	Op. 61	No. 11		
	No. 36, from Pianists' First and Second Year				
Hoffman, C	Romance, "On the Heights"				.05
Holst, E	Marche Triumphale (duet)				.15
Holst, E	Revel of the Witches (duet)				.15
Horvath, G	Six Melodic Octave Studies				.30
Hummel, J. N	Scherzo, No. 47, from Pianists' First and Second Year				
Jadassohn, A	Children's Dance	Op. 17	No. 3		.10
Jensen, A	"Wanderbilder" (Scenes of Travel)	Op. 17			.30
	Book 1. No. 1. Greeting at Morn				
	No. 2. Joyous Rambling				
	No. 3. The Mill				
	No. 4. The Wayside Cross				
	No. 5. Distant View				
	No. 6. Village Festival				
Karganoff, G	Grandfather's Dance	Op. 25	No. 4		
	No. 29, from Pianists' First and Second Year				
Ketterer, E	Saltarelle	Op. 266			.15
Köhler, L	Easy pieces for beginners	190			.50
Köhler, L	Going to Church	243			
	No. 24, from Pianists' First and Second Year				
Kontski, A. de	Polonaise	Op. 271			.30
Kuhlau, F. E	Sonatina	20	No. 1		.30
Kullak, T	Scenes from Childhood	81	12 numbers		.50

* Prescribed for Associateship Examinations of the American College of Musicians.

Lange, G	Harvest-tide	Op. 243	No. 4	
	No. 11, from Pianists' First and Second Year			
Larregla, J	La Coquetuela, Mazurka			$0.25
Lassen, E. A	Resolution (vocal)			.05
Lichner, H	Twelve characteristic pieces			.75
Lichner, H	A Short Story. No. 13, from Pianists' First and Second Year			
Liebling, E	Spring Song	Op. 33		.10
Liszt F	"Liebesträume," No. 2*			.15
Liszt, F	Transcription of Wagner's "Spinning Song"			.20
Liszt, F	Hungarian Rhapsody No. 2 (4 hands)			.45
Loeschhorn, A	"Aus der Kinderwelt"	Op. 96	12 numbers	.75
Loeschhorn, A	In the Twilight	138	No. 7	
	No. 21, from Pianists' First and Second Year			
Löw, J	Cavatina. No. 39, from Pianists' First and Second Year			
Lysberg, C. B	La Baladine	Op. 51		.25
Lysberg, C. B	La Fontaine	34		.15
Macclymont, W. E	Sunflower Dance	11	No. 1	.10
MacDowell, E. A	Humoresque	18	No. 2	.10
MacDowell, E. A	Woodland Sketches	51	Nos. 1 to 10	
MacDowell, E. A	"Hexentanz," Witches' Dance	17	No. 2	.20
Marks, E. F	Petite Valse de Ballet	27		.05
Martin	La Ballerina			.05
Meister, W	Forget Me Not. No. 16, from Pianists' First and Second Year			
Mendelssohn, F	Rondo Capriccioso*	Op. 14		.25
Mendelssohn, F	Six Christmas Pieces	72		.60
Mendelssohn, F	"Songs Without Words," 49 numbers complete			2.50
	Nos. 1*, 3*, 20*, 34*			
Mendelssohn, F	Wandering, No. 38, from Pianists' First and Second Year			
Merkel, G	Tarantelle	Op. 92		.15
Merkel, G	Hunting Scene	65		.10
Mills, S. B	Gavotte	31		.15
Moschelles, I	Études	70	Nos. 1, 3, 4, 6, each	.10
Moschelles, I	Études	70	Nos. 11, 12, each	.15
Moszkowski, M	In Tempo di Minuetto			.10
Moszkowski, M	Serenata			.10
Moszkowski, M	Serenade	Op. 15, No. 1 (4 hands)		.15
Mozart, W. A	Sonata in C, No. 1*, Schirmer Library Edition			.20
Mozart, W. A	Sonata in F, No. 4*, Schirmer Library Edition			.20
Mozart, W. A	Sonata in F, No. 6*, Schirmer Library Edition			.50
Mozart, W. A	Sonatina in C, No. 25, from Pianists' First and Second Year			
Mozart, W. A	Rondo in C, No. 26, from Pianists' First and Second Year			
Nevin, E	Water Scenes	Op. 13, Nos. 1 to 5		
Nevin, E	A Day in Venice	25, Nos. 1 to 4		

* Prescribed for Associateship Examinations of the American College of Musicians.

Oesterle, L	Pianists' First and Second Year, a collection of 47 pieces by various authors, carefully graded and fingered by Oesterle				$1.75
Paderewski, I. J.	Melody in B	Op.	8,	No. 3	.05
Paderewski, I. J.	Minuet in G		14,		.10
Poldini, E.	General Boom Boom. No. 20, from Pianists' First and Second Year				
Raff, J.	La Fileuse	Op.	157		.20
Ravina, H	Étude de Style		14	No. 1	.10
Ravina, H	Flattery		86		
	No. 45, from Pianists' First and Second Year				
Reinecke, C.	At Sunset	Op.	107	No. 14	
	No. 8, from Pianists' First and Second Year				
Reinold, H.	Fairy Tale	Op.	39	No. 2	
	No. 46, from Pianists' First and Second Year				
Reinhold, H	Hungarian Dance	Op.	39	No. 9	
	No. 44, from Pianists' First and Second Year				
Rheinberger, J.	The Chase				.15
Rohde, E.	Marionettes. No. 17, from Pianists' First and Second Year				
Rubinstein, A.	Polka Bohème	Op.	82		.10
Rubinstein, A.	Romance in E flat		44		
Rummel, J.	Tyrolienne. No. 10, from Pianists' First and Second Year				
Rummel, J.	Rondino Galop. No. 12, from Pianists' First and Second Year				
Rummel, J.	Les Allegresses Enfantine, six easy pieces				.40
Sapellnikoff, W.	Gavotte	Op.	4		.10
Sapellnikoff, W.	Petite Mazurka		2		.10
Sawyer, J. J.	Esmeralda				.05
Schmoll, A.	Polonaise	Op.	50	No. 23	
	No. 33, from Pianists' First and Second Year				
Schmoll, A.	Cymbals and Castenettes. No. 41, from Pianists' First and Second Year				
Schubert, F.	La Serenade				.20
Schubert, F.	Impromptu	Op.	142	No. 3	.50
Schubert, F.	Moment Musical		94	3	.10
Schubert-Schultz	Minuet, D major				.05
Scharwenka, X.	Polish Dance	Op.	3		.10
Schuett, E.	Étude Mignonne				.10
Schuett, E.	Gavotte Humoresque	Op.	17		.15
Schumann, R.	Album for the Young, Steingraeber Edition	Op.	68		.50
Schumann, R.	"Bird as a Prophet"	Op.	82	No. 7	.10
Schumann, R.	Novelette		21	1	.25
Schumann, R.	Romance in F sharp *		28	2	.10
Schumann, R.	"Warum?" *		12	3	.10
Schumann, G.	Tarantelle		11		.30
Smith, Seymour	"Dorothy," Old English Dance				.10

* Prescribed for Associateship Examinations of the American College of Musicians.

Sousa, J. P	Liberty Bell March	$0.10
Spindler, F	Twelve songs without words, Op. 44	.50
Spindler, F	"Drawing-room Flower" ... 17	.15
Spindler, F	Trumpeter's Serenade. No. 27, from Pianists' First and Second Year	
Steenfeldt, P. A. D	The Prayer of the King's Daughter. No. 40, from Pianists' First and Second Year	
Suppé, F	Marche du Diable (duet)	.10
Thomé, F	Melodie. No. 15, from Pianists' First and Second Year	
Thomé, F	Remembrance. No. 23, from Pianists' First and Second Year	
Tschaikowsky, P	German Song. No. 30, from Pianists' First and Second Year	
Tschaikowsky, P	Dolly's Funeral ... Op. 39 ... No. 31, from Pianists' First and Second Year	
Tschaikowsky, P	Song without words, in F ... Op. 2 No. 2	.10
Von Wilm, N	Gavotte ... 81 No. 10 ... No. 42, from Pianists' First and Second Year	
Von Wilm, N	Mazurka ... Op. 81 No. 16 ... No. 35, from Pianists' First and Second Year	
Waddington, E	The Witches' Patrol ... Op. 34 No 1	.05
Wagner, R	Magic Fire, from Die Walküre (duet)	.15
Wagner-Liszt	Transcription of "Spinning Song," from "Flying Dutchman."	.20
Weber, C. M. Von	Perpetual Movement, Rondo, from Sonata, Op. 24	.30
Westerhout, N. Van	Rondo d'Amour	.10
Wolff, B	Children at Play ... Op. 44 No. 6 ... No. 18, from Pianists' First and Second Year	
Wolff, B	Rondo in G ... Op. 50 No. 1 ... No. 28, from Pianists' First and Second Year	
Zitterbart, F	Romance	.10

ORGAN MUSIC.

Bach, J. S	Toccata and fugue in D minor (Peter's Edition, Book IV, No. 4)	.20
Bach, J. S	Eight preludes and fugues (Peter's Edition, Book VIII, No. 5)	.50
Bach, J. S	Sonata in E flat (Peter's Edition, Book I, No. 1)*	.25
Bach, J. S	The "Little" G minor fugue (Peter's Edition, Book IV, No. 7)*	.15
Bach, J. S	Prelude and fugue in D minor (Peter's Edition, Book IV, No. 3)	.25
Bach, J. S	Pastorale in F	.10
Batiste, E	Communion in G ... Op. 4 No. 1	.15
Batiste, E	Communion in E minor ... 4 .. 2	.15
Batiste, E	Offertory ... 23 .. 2	.10
Best, W. J	Pastorale* ... 38 .. 6	.15
Chopin, F	Marche Funèbre, from Sonata 35	.10

* Prescribed for Associateship Examinations of the American College of Musicians.

Eddy, H. C	Prelude and fugue in A minor				$0.20
Gade, N. W	Postlude in F	Op. 22	No. 1		.15
Gade, N. W	Allegretto in C	22	2		.10
Gleason, F. G	Andante con moto from Sonata	2			.10
Groven, A	Prayer in E flat				.05
Guilmant, A	Marche Religieuse*	Op. 15	No. 2		.25
Guilmant, A	Elegy in F minor	55	3		.10
Guilmant, A	Elevation in A flat	25	2		.10
Handel, G. F	Concerto in B flat*		No. 6		.50
Hopkins, E. J	Siciliano				.10
Jadassohn, S	Improvisation in C	Op. 48	No. 2		.10
Jensen, A	Bridal Song	45	2		.10
Lemmens, J	Fanfare in D				.10
Lemmens, J	Adoration				.05
Lemmens, J	Marche Pontificale				.25
Leschetizky, T	Impromptu	Op. 11	No. 1		.10
Mendelssohn, F	Sonata in C minor*	65	2		.50
Mendelssohn, F	Prelude and fugue*	37	2		.25
Merkel, G	Christmas Pastorale*	56			.30
Merkel, G	Trio in F major	39	No. 1		.05
Merkel, G	Trio in F sharp*	39	3		.05
Merkel, G	Adagio from Sonata	42	2		.10
Reinecke, C	Vorspiel to "King Manfred"				.05
Rheinberger, J	Intermezzo from "Sonate-Pastorale"	Op. 88			.05
Rinck, J. C. H	Postlude No. 147, from "Practical Organ School"				.10
Roeder, M	Gavotte in E flat	Op. 7			.10
Saint-Saens, C	Elevation in E				.10
Saran, A	Romanza, from Sonata	Op. 5			.15
Schubert, F	Litany in E flat				.05
Schubert, F	Andante from Symphony in B flat				.25
Silas, E	Andante in C*				.10
Silas, E	March in B flat				.10
Silas, E	Melody in C				.15
Soederman, A	Swedish Wedding March				.10
Stainer, J	Organ Method				2.00
Volckmar, W	Adagio in A flat	Op. 256	No. 1		.10
Volckmar, W	Adagio in B flat	256	2		.10
Volckmar, W	Adagio in G	256	3		.10
Wely L	Andante in F				.05

Guitar Music.

Arpeggio exercises	$0.25	Caprice, by King	.05
Charming Gavotte, by Le Thiere	.05	Guitar Method, by Carcassi	3.00

82 Hymn Tunes selected from various standard meters.

* Prescribed for Associateship Examinations of the American College of Musicians.

NOTE ON CLASSIFICATION OF PIANO-FORTE MUSIC.

Musical compositions, like other subject-matter used in school work, are suited to one stage or another of the pupil's progress; but it is much more difficult to assign musical compositions to their proper places than almost any other kind of educational material.

This classification is based upon a careful reading of the selections, with a view to determine the character and uses of their contents, and also upon wide experience in the adaptation of the list to a progressive course of musical study.

The groupings have been made by years rather than by "grades," in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year.

The arrangement is not inflexible, so that in special cases pieces found in any given year may be either taken earlier or deferred until later.

Pianoforte Music, Classified.

FIRST YEAR.

Behr, F ..... Op. 575, Nos. 1, 2, 3, 6.
Biedermann, A. J..... Spring Flowers, No. 2.
Biedermann, A. J..... Op. 91, No. 2, The Old Man in Leather.
Burgmüller, F..... Op. 100, Étude 1, 2, 3, 5, 7, 10.
Ehmant, A..... Thirty-six Melodic and Rhythmical Studies, Book I.
Gurlitt, C..... Op. 130, Études Facile, Nos. 1 to 8, inclusive.
Hackh, O..... Op. 230, No. 2, The Tin Soldier.
Hackh, O..... Op. 230, No. 5, On the Sea.
Köhler, L..... Op. 151, Nos. 1, 2.
Köhler, L..... Op. 190, complete.
Köhler, L..... Op. 243, Going to Church.
Lichner, H..... A Short Story.
Mozart, W. A..... Sonatina.
Reinecke, C..... Op. 107, No. 14, Sunset.
Rummel, J..... Les Allegresses Enfantine, No. 1, Waltz.
Rummel, J..... Tyrolienne.
Rummel, J..... Rondino Galop.
Schumann, R..... Album for the Young, Op. 68, Nos, 1, 2, 3, 4, 5, 6, 7, 10.
Spindler, F..... May Bells, Op. 42, Nos. 1, 2, 3, 4, 5.
Thomé, F..... Melodie.
Thomé, F..... Remembrance.
Wait, Wm. B..... Normal Course of Pianoforte Technic.

SECOND YEAR.

Bach, J. S..... Twelve Little Preludes, Nos. 1, 2, 9, 10.
Baumfelder, F..... Op. 270, No. 6.
Beethoven, L..... Sonatina in G.
Beethoven, L..... Minuet in C.
Blakeslee, A. C..... Op. 25, Crystal Fountain Waltz.
Burgmüller, F..... Op. 100, Études 4, 6, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19.
Clementi, M..... Op. 36, Sonatinas, Nos. 1, 2.
Duvernoy, J. B..... Op. 176, Études Nos. 1, 13, 14, 21.
Ehmant, A..... Thirty-six Melodic and Rhythmical Studies, Book II.
Engelmann, H..... Op. 620, No. 2, Awakening.
Gade, N. W..... Op. 36, Christmas Pieces, Nos. 1, 3.
Gurlitt, C..... Op. 130, Études Facile, Nos. 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 20, 21, 22, 23, 31.
Gurlitt, C..... Op. 74, "From the Child World," Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12.
Gurlitt, C..... Op. 140, No. 7, The Festive Dance.
Handel, G. F..... Fugue No. 1, from "Six Fugues."

Haydn, J.....Andantino.
Hiller, P.....Op. 61, No. 10, Butterfly Chase.
Hiller, P.....Op. 61, No. 11, Farewell, Dear Home.
Hoffman, C.....Romance, "On the Heights."
Hummel, J. N.....Scherzo.
Karganoff, G.....Op. 25, No. 4, Grandfather's Dance.
Köhler, L.....Op. 151, Études 7, 8, 9, 10.
Köhler, L.....Op. 115, Études 1, 2.
Köhler, L.....Op. 167, Études 1, 2.
Köhler, L.....Op. 243, Going to Church.
Kullak, T.....Op. 81, Scenes from Childhood, Nos. 1, 2, 3, 4, 5.
Lange, G.....Op. 243, No. 4, Harvest Tide.
Lemoine, H.....Op. 37, Études 8, 16.
Lichner, H.....Twelve Characteristic Pieces," Nos. 1, 2, 3.
Loeschhorn, A.....Op. 96, "From the Child World," Nos. 1, 2, 3, 4, 5.
Loeschhorn, A.....Op. 138, No. 7, In the Twilight.
Meister, W.....Forget Me Not.
Mendelssohn, F.....Songs Without Words, Nos. 4, 9.
Mozart, W. A.....Rondo in C.
Poldini, E.....General Boom Boom.
Reinhold, H.....Op. 39, No. 2, Fairy Tale.
Rohde, E.....Marionettes, No. 5.
Rummel, J.....Les Allegresses Enfantines, Nos. 2, 3, 4, 5, 6.
Schumann, R.....Op. 68, Album for the Young, Nos. 8, 9, 16, 18, 19, 20, 24, 26.
Spindler, F.....Op. 44, May Bells, Nos, 6, 7, 8, 9, 10, 11, 12.
Spindler, F.....Trumpeter's Serenade.
Steenfeldt, P. A. D.....Prayer of the King's Daughter.
Tschaikowsky, P.....German Song.
Tschaikowsky, P.....Op. 39, Dolly's Funeral.
Von Wilm, N.....Op. 81, No. 10, Gavotte.
Von Wilm, N.....Op. 81, No. 16, Mazurka.
Wait, Wm. B.....Normal Course of Pianoforte Technic.
Westerhout, N.....Rondo d'Amour.
Wolff, B.....Op. 44, No. 6, Children at Play.
Wolff, B.....Op. 50, No. 1, Rondo in G.

THIRD YEAR.

Bach, J. S.....All of Second Year, Bach.
Bach, J. S.....Twelve Little Preludes, Nos. 3, 4, 5, 6, 7, 8, 11, 12.
Bach, J. S.....Prelude No. 1 in C, from "Well-Tempered Clavichord."
Baumfelder, F.....Op. 270, Kinderscenen, Nos. 1, 2, 3, 4, 5, 7, 8.
Beethoven, L.....Op. 33, Bagatelle No. 3.
Beethoven, L.....Album Leaf, "Für Elise."
Beethoven, L.....Op. 49, No. 2, Sonatina in G major.
Berens, H.....Op. 61, Étude No. 1.
Blakeslee, A. C.....Op. 9, May Party Dance.
Burgmüller, F.....Op. 100, Études 22, 24, 25.
Clementi, M.....Op. 36, Sonatinas 3, 4, 5, 6.
Döring, C. H.....Op. 8, Études 9, 10.

Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book III.
Gade, N.....Op. 36, Christmas Pieces, Nos. 2, 4, 5, 6.
Giese, T.....Op. 293, Melodic Pieces, Nos. 1, 2, 3, 4, 5, 6.
Goldner, W.....Gavotte Mignonne.
Grieg, E.....Op. 12, Lyric Pieces, Nos. 1, 2, 3, 8.
Gurlitt, C.....Op. 74, "From the Child World," Nos. 10, 13, 14, 15, 16, 17, 18, 19, 20.
Gurlitt, C.....Op. 130, Études Facile, Nos. 19, 24, 25, 26, 27, 28, 29, 30, 32, 33, 34, 35.
Handel, G. F .....Fugue No. 2, from "Six Fugues."
Heins, C.....Op. 194, Dance of the Sylphs.
Hiller, F.....Op. 117, No. 13, Serenade.
Hummel, J. N.....Scherzo.
Jadassohn, A.....Op. 17, No. 3, Children's Dance.
Köhler, L.....Op. 167, Études 6, 8.
Köhler, L.....Op. 175, Études 1, 3, 6, 8.
Kuhlau, F.....Op. 20, No. 1, Sonatina.
Kullak, T.....Op. 81, Scenes from Childhood, Nos. 6, 7, 8, 9, 10, 11, 12.
Lemoine, H.....Op. 37, Étude 24.
Lichner, H.....Twelve Character Pieces, Nos. 4, 5, 6, 7, 8, 9, 10, 11, 12.
Loeschhorn, A.....Op. 96, "From the Child World," Nos. 6, 7, 8, 9, 10, 11.
Löw, J.....Cavatina.
MacDowell, E. A.....Op. 51, Woodland Sketches, No. 1.
Mendelssohn, F.....Op. 72, Christmas Pieces, Nos. 1, 2, 3, 4.
Mendelssohn, F.....Songs Without Words, Nos. 2, 6, 12, 16, 22, 28, 35, 37, 41, 44, 48, 49.
Mendelssohn, F.....“Wandering.”
Ravina, H .....Op. 86, Calinerie.
Reinhold, H .....Op. 39, No. 9, Hungarian Dance.
Röhr, L .....Op. 24, Études 1, 2.
Schmoll, A.....Op. 50, No. 23, Polonaise.
Schmoll, A.....Cymbals and Castanettes.
Schumann, R.....Op. 68, Album for the Young, Nos. 11, 14, 15, 17, 28, 38, 41, 42, 43.
Smith, Seymour .....“Dorothy,” An Old English Dance.
Sousa, J. P .....Liberty Bell March.
Spindler, F .....Op. 58, Étude No. 1.
Suppé, F .....Marche du Diable (4 hands).
Wait, Wm. B.....Normal Course of Pianoforte Technic.

FOURTH YEAR.

Bach, J. S.....All of Third Year, Bach.
Bach, J. S.....Fifteen Two-part Inventions, Nos. 3, 4, 6, 8, 10, 13, 15.
Bach, J. S.....Bach Album, Schirmer Library Edition, Nos. 1, 2, 4, 5, 6, 10, 11, 12, 13, 14, 15, 19, 20, 21.
Bach, J. S.....Gavotte, from G major suite. (Kullak Edition.)
Bach, J. S.....Preambulum. (Kullak Edition.)
Bach, J. S.....Bourrée in G major, from Violoncello Sonata No. 4.
Beaumont, P.....Berceuse, “Slumber Sweetly.”

Beethoven, L.....Op. 49, No. 1, Sonatina in G minor.
Beethoven, L.....Op. 33, Bagatelles, 1, 2, 4, 6.
Berens, H .....Op. 3, Étude No. 6.
Bertini, H .....Op. 29, Étude No. 23.
Bertini, H .....Op. 100, Études 7, 12.
Czerny, C.....Op. 636, Études 20, 21.
Czerny, C.....Op. 261, One Hundred and One Preparatory Lessons.
Czerny, C.....Op. 599, Études 84, 87, 90, 94, 100.
Duvernoy, J. B.....Op. 120, Études 4, 7, 8.
Döring, C. H .....Op. 8, Étude 8.
Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book IV.
Geibel, A.....“Gavotte Allemande.”
Grieg, E.....Op. 12, Lyric Pieces, Nos. 4, 5, 6, 7.
Handel, G. F.....Fugues Nos. 3 and 4, from “Six Fugues.”
Heller, S.....Op. 47, Études 12, 18.
Hewitt, H. D.....“With Wind and Tide March.” (4 hands.)
Hiller, F.....Op. 56, Rhythmical Studies, Nos. 1, 9.
Jensen, A.....Op. 17, Scenes of Travel, Nos. 1, 3, 4.
Köhler, L.....Op. 115, Études 9, 10.
Le Couppey, F.....Op. 26, Études 1, 2.
Loeschhorn, A.....Op. 96, From the Child World, No. 12.
MacDowell, E. A.....Op. 51, Woodland Sketches, Nos. 5, 8.
Marks, E. F.....Op. 27, “Petite Valse de Ballet.”
Mendelssohn, F.....Op. 72, Six Christmas Pieces, Nos. 5, 6.
Mendelssohn, F.....Songs Without Words, Nos. 1, 7, 13, 18, 19, 25, 27, 31, 33, 40, 42, 43, 46.
Mozart W. A.....Sonata in C, No. 1, Schirmer Library Edition.
Paderewski, I. J.....Op. 8, No. 3, Melody in B.
Röhr, L.....Op. 25, Études 3, 4, 5.
Sapellnikoff, W.....Op. 2, Petite Mazurka.
Schmidt, A.....Op. 16, Études Nos. 3, 4.
Schumann, R.....Op. 68, Album for the Young, Nos. 12, 13, 21, 22, 23, 25, 27, 29, 30, 31, 32, 33, 34, 35, 36, 37, 39, 40.
Wait, Wm. B.....Normal Course of Pianoforte Technic.
Zitterbart, F.....Romance.

FIFTH YEAR.

Bach, J. S .....All of Fourth Year, Bach.
Bach, J. S .....Fifteen Two-part Inventions, Nos. 1, 2, 5, 7, 9, 11, 12, 14.
Bach, J. S .....Allemande, Courante and Bourrée from the G major suite, Kullak Edition.
Bach, J. S .....Album, Schirmer Library Edition, Nos. 3, 7, 8, 9.
Beethoven, L .....Op. 33, Bagatelles 5, 7.
Chopin, F.....Op. 64, Waltz, No. 1.
Chopin, F.....Op. 9, Nocturne, No. 2.
Chopin, F.....Op. 28, Preludes, Nos. 3, 15.
Chopin, F.....Op. 7, Mazurka, No. 3.
Czerny, C .....Op. 261, One Hundred and One Preparatory Lessons.
Czerny, C .....Op. 299, Étude 11.

Czerny, C .....Op. 636, Étude 7.
Döring, C. H .....Op. 8, Étude 11.
Handel, G. F .....Fugues 5 and 6, from "Six Fugues."
Heller, S .....Op. 45, Études 23, 24.
Heller, S .....Op. 85, No. 2, Tarantelle.
Heller, S .....Op. 138, No. 9, Curious Story.
Hiller, F .....Op. 56, Rhythmical Studies, Nos. 2, 3, 5.
Jensen, A.....Op. 17, Scenes of Travel, Nos. 2, 5, 6.
Krause, A .....Op. 2, Étude No. 2.
Le Couppey, F.....Op. 26, Étude No. 12.
MacDowell, E. A.....Op. 51, Woodland Sketches, Nos. 3, 10.
Mendelssohn, F.....Songs Without Words, Nos. 5, 14, 20, 23, 29, 36, 38, 45, 47.
Mozart W. A.....Sonata in F, No. 4, Schirmer Library Edition.
Nevin, E.....Op. 13, Water Scenes, Nos. 2, 4.
Nevin, E.....Op. 25, A Day in Venice, Nos. 1, 2, 3, 4.
Paderewski, I. J .....Op. 14, Minuet in G.
Sapellnikoff, W .....Op. 4, No. 2, Gavotte.
Schuett, E.....Op. 17, No. 1, Gavotte Humoresque.
Spindler, F .....Op. 17, Drawing Room Flower.
Tschaikowsky, P.....Op. 2, No. 2, Song Without Words.
Wait, Wm. B .....Normal Course of Pianoforte Technic.

SIXTH YEAR.

Bach, J. S .....All of Fifth Year, Bach.
Bach, J. S .....Album, Schirmer's Library Edition, Nos. 16, 17.
Bach, J. S .....Gavotte in D from Sixth Violoncello Sonata, arranged by William Mason.
Bach, J. S .....Bourrée in B minor, from Second Violin Sonata.
Bach, J. S .....Prelude and fugue in B flat, No. 4, Tausig Edition.
Beethoven, L .....Op. 2, Sonata in F minor, No. 1.
Bohm, C.....Op. 153, Polonaise, "With Song and Mirth."
Chopin, F .....Op. 34, Waltz, No. 1.
Chopin, F .....Op. 37, Nocturne, No. 1.
Cramer, J. B.....Études Nos. 1, 7, 8, Bülow Edition.
Handel, G. F .....Variations on "Harmonious Blacksmith."
Hiller, F .....Rhythmical Studies, Nos. 6, 7, 8, 11, 12.
Ketterer, E.....Op. 266, Saltarelle.
Kontski, A. de.....Op. 271, Polonaise.
Lysberg, C. B.....Op. 51, La Baladine.
MacDowell E. A.....Op. 51, Woodland Sketches, Nos. 4, 7, 9.
Mendelssohn, F.....Songs Without Words, Nos. 3, 8, 10, 11, 15, 26, 30, 32, 39.
Merkel, G .....Op. 92, Tarantelle.
Mills, S. B .....Op. 31, Gavotte.
Moszkowski, M.....Op. 15, No. 1, Serenata.
Moszkowski, M.....“In Tempo di minuetto.”
Nevin, E.....Op. 13, Water Scenes, Nos. 1, 3, 5.
Ravina, H.....Op. 14, Étude de Style, No. 1.
Rubinstein, A.....Op. 44, Romance in E flat.
Scharwenka, X.....Op. 3, Polish Dance.

Schubert-Schultz .....Minuet in D from Third Quartet.
Schumann, R .....Op. 28, No. 2, Romance in F sharp.
Schumann, R .....Op. 12, No. 3, "Warum?"
Wait, Wm. B .....Normal Course of Pianoforte Technic.

SEVENTH YEAR.

Bach, J. S.....All of Sixth Year, Bach.
Bach, J. S.....Gigue from the G major suite, Kullak Edition.
Bach, J. S.....Fugue from the toccata in E minor, Kullak Edition.
Bach, J. S.....Album, Schirmer Library Edition, No. 18.
Bach, J. S.....Prelude and fugue in D major, No. 3, Tausig Edition.
Bach, J. S.....Prelude and fugue in D minor, No. 7, Tausig Edition.
Beethoven, L.....Op. 13, Sonata Pathetique.
Chopin, F.....Op. 34, Waltz, No. 3.
Chopin, F.....Op. 40, Polonaise, No. 1.
Chopin, F.....Op. 50, Mazurka, No. 1.
Clementi, M.....Gradus ad Parnassum, Nos. 1, 2.
Grieg, E.....Anitra's Dance, from Peer Gynt Suite.
Hiller, F.....Op. 56, Rhythmical Studies, Nos. 4, 10, 13.
MacDowell E. A .....Op. 51, Woodland Sketches, Nos. 2, 6.
Mendelssohn, F.....Songs Without Words, Nos. 17, 21, 24.
Mozart, W. A.....Sonata in F, No. 6, Cotta Edition.
Rubinstein, A.....Op. 82, Polka Bohème.
Schumann, R.....Op. 21, Novelette, No. 1.
Schumann, R.....Op. 11, Tarantelle.
Wait, Wm. B.....Normal Course of Pianoforte Technic.

EIGHTH YEAR.

Bach, J. S .....All of Seventh Year, Bach.
Bach, J. S .....Prelude and fugue in C minor, No. 2, Tausig Edition.
Beethoven, L .....Op. 26, Sonata in A flat.
Chaminade, C.....Scarf Dance, Air de Ballet, No. 3.
Chopin, F .....Op. 29, Impromptu, No. 1.
Chopin, F .....Op. 37, Nocturne, No. 2.
Chopin, F .....Op. 10, Étude No. 5.
Chopin-Liszt.....Op. 74, No. 2, Polish Song.
Grieg, E.....Op. 43, No. 6, To Spring.
Larregla, J .....Coquetuela Mazurka.
Liszt, F .....Liebesträume, No. 2.
Lysberg, C. B .....Op. 34, La Fontaine.
Mendelssohn, F. .....Songs Without Words, No. 34 (Spinning Song).
Moschelles, I .....Op. 70, Études Nos. 1, 3, 4, 6.
Rheinberger, J.....The Chase.
Schubert, F.....Op. 142, No. 3, Impromptu.
Schubert-Liszt .....La Serenade.
Schuett, E.....Étude Mignonne.
Schumann, R .....Op. 82, No. 7, Bird as a Prophet.
Wagner, R .....Magic Fire from Die Walküre (4 hands).
Wait, Wm. B.....Normal Course of Pianoforte Technic.

NINTH YEAR.

Bach, J. S.....All of Eighth Year, Bach.
Bach, J. S.....English Suites Nos. 1 to 6, Schirmer Library Edition (in preparation).
Beethoven, L.....Op. 28, Sonata Pastorale in D (in preparation).
Chopin, F..... .....Op. 38, No. 2, Ballade.
Liszt, F..... .....Transcription of Wagner's Spinning Song from "Flying Dutchman."
MacDowell, E. A.....Op. 17, No. 2, "Hexentanz," (Witches' Dance).
MacDowell, E. A.....Op. 18, No. 2, Humoresque.
Mendelssohn, F.....Op. 14, Rondo Capriccioso.
Weber, Von, C. M....Op. 24, Perpetual Movement.
Wait, Wm. B.... .....Normal Course of Pianoforte Technic.

TENTH YEAR. (In preparation).

Bach, J. S.... .....All of Ninth Year, Bach.
Bach, J. S..... .....Chromatic fantasie in D minor (Bülow).
Bach, J. S.... .....Prelude and fugue in A minor. (Peter's Edition, Book 207).
Beethoven, L.... .....Op. 106, Sonata in B flat.
Beethoven, L..... ....Op. 120, 33 variations on a waltz, by Diabelli.
Brahms, J.... .....Op. 24, Variations and fugue on a theme by Handel.
Chopin, F..... .....Op. 35, Sonata in B flat minor.
Moschelles, I.... .....Op. 70, Études Nos. 11 and 12.
Schumann, R.....Op. 13, 12 symphonic études in the form of variations.

LIST OF PUPILS.

MALES.

ALBERS, WILLIAM H.
ALPERSTEN, MORRIS
BAKER, WALTER E.
BAUMANN, CHARLES
BERGIN, MARTIN
BONNER, DANIEL
BRAGALTO, MICHAEL
BRANDT, WILLIAM
BURROWS, OSCAR H.
CALLAN, GEORGE
CARMODY, GEORGE M.
CEPPO, SILVIO
CHAMBERS, WILLIAM
COHEN, ISADORE
COMON, CHARLES
CRANDALL, CHARLES F.
CURRAN, THOMAS
DEAN, JOHN J.
DENK, LOUIS
DESMOND, FRANK
DI BLASIO, ANGELO
DONNELLY, SAMUEL
DORE, ALFRED
DOYLE, JAMES
ETWANIG, MOSES
FAHY, JOHN M.
FELDMAN, JACOB
FESSELMEYER, PETER E.
FITZGERALD, LAWRENCE
FLECKENSTEIN, HENRY
FOGEL, BERNHARDT
FREUDENREICH, RUDOLPH
FRIVRICH, MORRIS
FUHRMEISTER, WILLIAM
GARVEY, PETER
GASKELL, WHITMAN R.
GLASMANN, ASHLEY
GLOVER CALVIN S.
GOLD, LOUIS
GRANTZOW, ANDREW
GUBLER, CHRISTOPHER
HAGERMAN, AXEL
HANCHETTE, BOYD K.
HARRIS, JOSEPH
HAWXHURST, GEORGE
HELWIG, RAYMOND J.
HOLST, HAROLD
HOWES, EGBERT
ILLING, HENRY H.
JOHNSON, THOMAS
JOHNSON, THOMAS
KATSCH, FRITZ
KEARNEY, EDGAR F.
KOHLER, ROBERT I.
KIRBY, JOSEPH
KLEIN, HARRY
KNIGHT, J. W. HARVEY
KOSTOWSKI, WALTER
KRAKOWER, JACOB
KREY, HENRY
KUCHLER, ALBERT C.
LINDNER, WILLIAM
LOEWENSTEIN, MILTON
MARCHMAN, EDWARD
McCONVELL, CHARLES
McCORMACK, JOHN G.
McDONALD, JAMES
McINTYER, PATRICK
McPARTLAND, WALTER
MEINERT, CHARLES A.
MEYER, WILLIAM
MOORE, WILLIAM E.
NABENHAUER, ALBERT A.
NEDER, GEORGE
NOLAN, WILLIAM
PIRNIE, ALEXANDER
PHILLIPS, HARRY
PLEBANI, FRANK
REICHARD, JOSEPH
RICHARDSON, CHARLES E.
RICHARDT, JOHN
ROBINSON, JOSEPH
ROSENMAN, SAMUEL
RUSSO, GEORGE
SABEL, HARRY
SCHENCK, WILLIAM R.
SHEARON, JOHN G.
SMITH, JAMES
STEINBURG, ABRAHAM
STONE, GEORGE W.
TAGLANG, GEORGE
THOMPSON, ALBERT
TOWNSEND, PERCIVAL G.
TROLLA, ANTONIO
VAN DYCK, JOHN
WALTERS, HENRY
WINTER, GEORGE
WRIGHT, ROBERT

FEMALES.

ARNOWITZ, ANNIE
BARTHOLD, ELSIE
BORDO, JULIA
BRITTON, DORETTA
BUSSE, JOSEPHINE
BUTLER, E. LORETTA
CLANCY, MAGGIE
CLARK, CATHERINE
COHEN, CATHERINE
CORLISS, MADELINE
COSTELLO, NELLIE
COYLE, CATHERINE
CRAMPTON, CLARA
DECKER, MABELLE
DINGLEY, HARRIET
DONOHUE, JENNIE
DOUGHTY, ADALINE
DYER, THERESA
EADIE, MARGARETTA
EVANS, ELLEN
FEIN, SADIE
FLYNN, ELIZABETH
FORTIER, ALIDA
FULLMER, MARION
GARRELMAN, ANNIE
GEERCKE, HENRIETTA M.
GLASSNER, ANNIE
GORDON, GERTRUDE I.
GROVES, FLORENCE M.
HALE, MARY F.
HARDY, EDITH
HAROLD, MAY
HARRIS, MILDRED
HECKEL, BARBARA
HEIL, EMILY T.
HOGAN, MARGARET R.
HOLDEN, MARGARET D.
HORAN, ELIZABETH
HUPPERT, MINNIE
INFELD, SADIE
JOHNSON, MARTHA
KENNEY, CATHERINE
KLEIN, LENA L.
KNAPP, SARAH E.
LASHER, EDNA
LEONARD, MARY M.
MAIER, ANNIE
McBRIDE, ABBIE
McKENNA, MARGARET
MONOHAN, ANNIE
MORAN, MARY
MYERS, CATHERINE
NORCOTT, MARY V.
O'SHAUGHNESSY, CATHERINE
PATH, MARY
PAYNE, ELIZABETH
PHELAN, ELIZABETH
PIECHOCINSKI, JOSEPHINE
POLHEMUS, LULU
PROBST, MARGARET
SCHOELLNER, MARY
SCHWAHN, JOHANNA
SCHWARTZ, ESTHER
SCOTT, VIOLET I.
SMITH, MARION A.
SPITZNADLE, MATILDA
STEINBURG, SARAH
VANDERMACE, KATIE MAY
VOGT, LENA D.
VOPAT, ROSE
WAGERMAN, ELIZABETH
WARREN, MARGARET
WEISS, C. GLADYS
WILLIAMS, JANE
WILLIAMS, LUCY
WINTRINGHAM, RUTH
WOLLERT, ANNA
WOODS, THERESA

SEVENTY-FIRST

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1906.

Lux Oritur:

And I will bring the blind by a way they knew not; I will lead them in paths they have not known; I will make darkness light before them."—ISAIAH xlii, 16.

NEW YORK:
THE BRADSTREET PRESS, 49 LAFAYETTE STREET.
1907.



MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN CHRONOLOGICAL ORDER,

From the Time of Its Incorporation, 1831, with Their Terms of Service.

Ackerly, Samuel, M.D.....1831–1845
Averill, Herman.....1831–1832
Bolton, Curtis.....1831–1835
Donaldson, James.....1831–1832
Bogert, Henry K.....1831–1832
Remsen, Henry.....1831–1832
Stuyvesant, John R.....1831–1840
Price, Thompson.....1831–1840
Ketchum, Morris.....1831–1837
Miller, Sylvanus.....1831–1832
Crosby, William B.....1831–1833
Lee, Gideon.....1831–1836
Ketchum, Hiram.....1831–1838
Wood, Samuel.....1831–1836
Jenkins, Thomas W.....1831–1836
Thomas, Henry.....1831–1834
Nevins, Rufus L.....1831–1832
Beers, Joseph D.....1831–1832
Mott, Samuel F.....1831
Patterson, Matthew C.....1831–1833
Russ, John D., M.D.....1833–1834
Dwight, Theodore.....1833–1837
Brown, Silas.....1833–1859
Hagg, John P.....1833
Spring, George.....1833–1835
Walker, John W.....1833–1839
Miller, Franklin.....1833–1835
Steel, Jonathan D.....1833
Allen, Moses.....1834
Lyon, Stephen.....1834–1836
Dissosway, Gabriel P.....1834–1836
Phelps, Anson G.....1834–1855
Crosby, William H.....1835
Hoyt, Charles.....1835–1839
Oakley, Charles.....1835
Titus, Peter S.....1836
Allen, George F.....1836–1839, 1841–1862
Trulock, Joseph.....1836–1840
Mandeville, William.....1836–1837
Chandler, Adoniram.....1836
Cushman, D. Alonzo.....1837-1843
Blakeman, Wm. N., M.D. 1837–1839, 1841
Wood, Isaac, M.D.....1837–1859
Hart, Joseph C.....1837–1840
Holmes, Curtis.....1837–1838
Roome, Edward.....1837–1845
Seton, Samuel W.....1837
Gracie, Robert.....1838–1861
Demilt, Samuel.....1838
Hart, James H.....1839
Murray, Robert J.....1839–1858
Schermerhorn, Peter Augustus.1839–1845
Tallmadge, Henry F.....1839–1841
Thompson, Martin E.....1839
Moore, Clement C.....1840–1850
Olyphant, D. W. C.....1840
Averill, Augustine.....1840
Beers, Cyrenius.....1841–1853
Suydam, Lambert.....1841–1842
Holmes, Silas.....1841–1842
Case, Robert L.....1841–1861
Crosby, John P.....1841–1859
Collins, Stacey B.....1841
Schermerhorn, E. H.....1841–1842
Marsh, James.....1842–1852
Murray, Hamilton.....1842–1847
Walsh, A. R.....1842–1850
Wood, John.....1842–1850
Jones, Edward.....1843–1850
Whittemore, William T.....1843–1845
Smith, Floyd.....1844–1848
Dean, Nicholas.....1844–1848
Jones, William P.....1846–1849
Thurston, William R.....1846–1851

Sheldon, Henry.....1846–1854
King, John A.....1848–1854
Schell, Augustus.....1849–1883
Day, Mahlon.. 1849–1854
Jones, George F..... 1850–1859, 1865
Adams, John G.....1851–1858
Ogden, Gouverneur M.....1851–1857
Cobb, James N.....1851–1858
Beadle, Edward L.....1851–1862
Wood, Edward.....1852–1861
Ogden, John D., M.D.....1853–1855
Craven, Alfred W.....1854–1861
Olyphant, G. T.....1855–1857
Abbatt, William M.....1855–1857
Noyes, William Curtis.....1855–1859
Dumont, William.....1856–1862
Warren, James.....1856–1859
Cammann, George P., M.D..1858
Rutherford, Lewis M.....1858–1861
Van Rensselaer, Henry.....1858–1860
Hone, Robert S.....1859–1891
Tomes, Francis.....1859–1860
Norton, Charles B.....1859–1861
Church, William H., M.D...1859–1864
Hutchins, Waldo.....1860–1867
Tuckerman, Charles K.....1860–1867
Kennedy, James Lenox.....1860–1864
Travers, William R.....1860
Tompkins, Daniel H.....1860–1874
Aspinwall, J. Lloyd.....1860–1861
Suydam, D. Lydig.....1861–1884
Daly, Charles P.....1861
Hosack, Nathaniel P.....1862–1876
Grafton, Joseph.....1862–1872
Myers, T. Bailey.....1862–1887
Edgar, Newbold..... 1862–1864, 1868
Donnelly, Edward C.....1862–1864
Lord, James Cooper.....1862–1864
Schermerhorn, Alfred.... 1862–1865, 1867–1868
Irving, John Treat.....1863–1896
Brown, John Crosby.....1862–1864
Van Rensselaer, Alex.... 1862–1865, 1867–1877
Potter, Clarkson N.....1863–1866
McLean, James M.....1863–1890
Clift, Smith.....1865–1893
Hoffman, Charles B.....1865–1868
Emmet, Thos. Addis, M.D...1865–1866
Whitewright, William.....1866–1898
Schermerhorn, Wm. C.....1866–1901
De Rahm, Charles.....1866–1890
Hilton, Henry.....1866
Burrill, John E.....1866–1867
Stout, Francis A.....1867–1892
Butterfield, Daniel.....1868
Hoffman, William B.....1868–1879
Gerard, James W.....1869–1873
Schermerhorn, F. Augs.....1870–1906
Marié, Peter.....1870–1903
Rhoades, J. Harsen.....1870–1873
Rhinelander, Frederick W...1874–1904
Sheldon, Frederick.....1874–1906
Robbins, Chandler.....1875–1904
Strong, Charles E.....1875–1887
Schuyler, Philip.....1878–1898
Prime, Temple.....1878–1887
Kane, John I.....1881–1906
King, Edward.....1884–1893
Schell, Edward.....1885–1893
Bronson, Frederick.....1888–1900
Kingsland, Ambrose C.....1889–1890
Robbins, George A.....1889–1895
Kissel, Gustav E.....1891–1906
Bowers, John M.....1891–1906
Peabody, George L., M.D....1891–1906
Marshall, Charles H.....1892–1906
Smith, Gouverneur M., M.D..1893–1898
Davis, Howland.....1894–1906
Duer, William A.....1894–1905
Hamilton, William G.....1894–1905
Appleton, William W.....1896–1906
Tappen, Frederick D.....1897–1901
Armstrong, D. Maitland.....1898–1906
Wheelock, George G., M.D..1898–1906
Fairchild, Charles S.....1898–1906
Soley, James Russell.....1900–1906
Winthrop, Egerton L., Jr....1901–1906
Wickersham, George W.....1902–1906
Foster, Frederick De Peyster.1903–1906
Rhinelander, Thomas N.....1905–1906
McIlvaine, Tompkins.....1905–1906
Godkin, Lawrence.....1905–1906
Derby Richard H., M. D....1906

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN ALPHABETICAL ORDER,

From the Time of Its Incorporation, 1831, with Their Terms of Service.

Abbatt, William M.....1855–1857
Ackerly, Samuel, M.D.....1831–1845
Adams, John G., M.D..... 1851–1858
Allen, George F..... 1836–1839, 1841–1862
Allen, Moses.....1834
Appleton, William W.....1896–1906
Armstrong, D. Maitland.....1898–1906
Aspinwall, J. Lloyd.....1860–1861
Averill, Augustine.....1840
Averill, Herman.....1831–1832
Beadle, Edward L.....1851–1862
Beers, Cyrenius.....1841–1853
Beers, Joseph D 1831–1832
Blakeman, Wm. N., M.D. 1837–1839, 1841
Bogert, Henry K 1831–1832
Bolton, Curtis 1831–1835
Bowers, John M.....1891–1906
Bronson, Frederick 1888-1900
Brown, John Crosby 1862–1864
Brown, Silas 1833–1859
Burrill, John E.....1866–1867
Butterfield, Daniel 1868
Cammann, George P., M.D..1858
Case, Robert L 1841–1861
Chandler, Adoniram.....1836
Church, William H., M.D...1859–1864
Clift, Smith.....1865–1893
Cobb, James N.....1851–1858
Collins, Stacey B.....1841
Craven, Alfred W.....1854–1861
Crosby, John P 1841–1859
Crosby, William B.....1831–1833
Crosby, William H.....1835
Cushman, D. Alonzo 1837–1843
Daly, Charles P.....1861
Davis, Howland 1894–1906
Day, Mahlon 1849–1854
Dean, Nicholas.....1844–1848
Demilt, Samuel 1838
De Rahm, Charles.....1866–1890
Derby, Richard H., M. D....1906
Dissosway, Gabriel P.....1834–1836
Donaldson, James.....1831–1832
Donnelly, Edward C..... 1862–1864
Duer, William A.....1894–1905
Dumont, William.....1856–1862
Dwight, Theodore 1833–1837
Edgar, Newbold..... 1862–1864, 1868
Emmet, Thos. Addis, M.D...1865–1866
Fairchild, Charles S.....1898–1906
Foster, Frederick De Peyster.1903–1906
Gracie, Robert.....1838–1861
Grafton, Joseph.....1862–1872
Gerard, James W.....1869–1873
Godkin, Lawrence.....1905–1906
Hagg, John P 1833
Hamilton, William G.....1894–1905
Hart, James H 1839
Hart, Joseph C 1837–1840
Hilton, Henry.....1866
Hoffman, Charles B.....1865–1868
Hoffman, William B.....1868–1879
Holmes, Curtis 1837–1838
Holmes, Silas.....1841–1842
Hone, Robert S.....1859–1891
Hosack, Nathaniel P.....1862–1876
Hoyt, Charles 1835–1839
Hutchins, Waldo 1860–1867
Irving, John Treat 1863–1896
Jenkins, Thomas W 1831–1836
Jones, Edward 1843–1850
Jones, George F..... 1850–1859, 1865

Jones, William P.....1846–1849
Kane, John I.....1881–1906
Kennedy, James Lenox.....1860–1864
Ketchum, Hiram.....1831–1838
Ketchum, Morris 1831–1837
King, Edward 1884–1893
King, John A.....1848–1854
Kingsland, Ambrose C.....1889–1890
Kissel, Gustav E.....1891–1906
Lee, Gideon.....1831–1836
Lord, James Cooper.....1862–1864
Lyons, Stephen.....1834–1836
Mandeville, William.....1836–1837
Marié, Peter.....1870–1903
Marsh, James.....1842–1852
Marshall, Charles H.....1892–1906
McIlvaine, Tompkins.....1905–1906
McLean, James M.....1863–1890
Miller, Franklin 1833–1835
Miller, Sylvanus 1831–1832
Moore, Clement C.....1840–1850
Mott, Samuel F.....1831
Murray, Hamilton 1842–1847
Murray, Robert J.....1839–1858
Myers, T. Bailey.....1862–1887
Nevins, Rufus L.....1831–1832
Norton, Charles B.....1859–1861
Noyes, William Curtis.....1855–1859
Oakley, Charles.....1835
Ogden, Gouverneur M.....1851–1857
Ogden, John D., M.D.....1853–1855
Olyphant, D. W. C.....1840
Olyphant, G. T.....1855–1857
Patterson, Matthew C.....1831–1833
Peabody, George L., M.D...1891–1906
Phelps, Anson G.....1834–1855
Potter, Clarkson N.....1863–1866
Price, Thompson.....1831–1840
Prime, Temple.....1878–1887
Remsen, Henry.....1831–1832
Rhinelander, Frederick W....1874–1904
Rhinelander, Thomas N.... 1905–1906
Rhoades, J. Harsen.....1869–1872
Robbins, Chandler.....1875–1904
Robbins, George A.....1889–1895
Roome, Edward 1837–1845
Russ, John D., M.D 1833–1834
Rutherford, Lewis M.....1858–1861
Schell, Augustus.....1849–1883
Schell, Edward 1885–1893
Schermerhorn, Alfred.... { 1862–1865 / 1867–1868
Schermerhorn, E. H 1841–1842
Schermerhorn, F. Augs.....1870–1906
Schermerhorn, Peter Augs...1839–1845
Schermerhorn, William C....1866–1901
Schuyler, Philip.....1878–1898
Seton, Samuel W..... 1837
Sheldon, Frederick.....1874–1906
Sheldon, Henry.....1846–1854
Smith, Floyd.....1844–1848
Smith, Gouverneur M., M.D..1893–1898
Soley, James Russell.....1900–1906
Spring, George 1833–1835
Steel, Jonathan D.....1833
Stout, Francis A.....1867–1892
Strong, Charles E.....1875–1887
Stuyvesant, John R.....1831–1840
Suydam, D. Lydig 1861–1884
Suydam, Lambert.....1841–1842
Tallmadge, Henry F 1839–1841
Tappen, Frederick D.....1897–1901
Thomas, Henry.....1831–1834
Thompson, Martin E.....1839
Thurston, William R.....1846–1851
Titus, Peter S.....1836
Tomes, Francis.....1859–1860
Tompkins, Daniel H.....1860–1874
Travers, William R.....1860
Trulock, Joseph.....1836–1840
Tuckerman, Charles K.....1860–1867
Van Rensselaer, Alex..... { 1862–1865 / 1867–1877
Van Rensselaer, Henry.....1858–1860
Walker, John W.....1833–1839
Walsh, A. R.....1842–1850
Warren, James.....1856–1859
Wheelock, George G., M.D..1898–1906
Whitewright, William.....1866–1898
Whittemore, William T.....1843–1845
Wickersham, George W..... 1902–1906
Winthrop, Egerton L., Jr....1901–1906
Wood, Edward.....1852–1861
Wood, Isaac, M.D.....1837–1859
Wood, John.....1842–1850
Wood, Samuel.....1831–1836

OFFICERS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....1831–1842
Phelps, Anson G.....1843–1853
Wood, Isaac, M.D.....1854–1859
Allen, George F.....1860–1862
Schell, Augustus.....1863–1883
Hone, Robert S.....1884–1887
McLean, James M.....1888–1890
Irving, John Treat.....1891–1895
Schermerhorn, William C....1896–1901
Schermerhorn, F. Augs 1901–1906

VICE-PRESIDENTS.

Averill, Herman.....1831–1832
Brown, Silas.....1833–1835
Titus, Peter S.....1836
Phelps, Anson G.....1837–1842
Wood, Isaac, M.D.....1843–1853
Gracie, Robert.....1855–1860
Beadle, Edward L.....1861–1862
Hone, Robert S.....1863–1883
Suydam, D. Lydig.....1884
McLean, James M.....1885–1887
Clift, Smith.....1888–1893
Schermerhorn, William C....1894–1895
Marié, Peter.....1896–1903
Rhinelander, F. W.....1903–1904
Sheldon, Frederick.....1905–1906

TREASURERS.

Bolton, Curtis.....1831–1835
Brown, Silas.....1836–1859
Wood, Edward.....1860–1861
Schell, Augustus.....1862
Kennedy, James Lenox.....1863–1864
Clift, Smith.....1865
Grafton, Joseph.....1866–1871
Whitewright, William.....1872–1896
Davis, Howland.....1897–1906

RECORDING SECRETARIES.

Bogert, Henry K.....1831–1832
Russ, John D., M.D.....1833–1834
Crosby, William H.....1835
Allen, George F.....1836–1839, 1841–1859
Hone, Robert S.....1860–1862
Brown, John Crosby.....1863
Myers, T. Bailey.....1864–1883
Schermerhorn, F. Augs.....1884–1901
Marshall, Charles H 1901–1906

CORRESPONDING SECRETARIES.

Donaldson, James.....1831–1832
Dwight, Theodore.....1833–1837
Wood, Isaac, M.D.....1839–1842
Roome, Edward.....1843–1844
Schermerhorn, Peter Augs...1845
Jones, Edward.....1846–1850
Wood, Isaac, M.D.....1851–1853
Crosby, John P.....1854–1859
Church, William H., M.D...1860
Tuckerman, Charles K.....1861–1867
Schermerhorn, William C....1868–1893
Bronson, Frederick.....1894–1895
Sheldon, Frederick.....1896–1905
Peabody, George L., M.D...1905–1906

PRINCIPALS OF THE INSTITUTION

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832–1834
Office unfilled.....1835 and part of 1836
Jones, Silas.....1836–1840
Vroom, Peter D., M.D.....1841–1842
Boggs, William.....1843–1845
Chamberlain, James F.....1846–1852
Cooper, T. Golden.....1853–1860
Rankin, Robert G.....1861–1863
Wait, William B..1863 to March 1, 1905.
Emeritus Principal from March 1, 1905.
Tewksbury, Everett B., From March 1, 1905.

Board of Managers.

1906.

	Terms of continuous service.
FREDERICK AUGUSTUS SCHERMERHORN,	Since 1870
FREDERICK SHELDON,	" 1874
JOHN I. KANE,	" 1881
GUSTAV E. KISSEL,	" 1891
JOHN M. BOWERS,	" 1891
GEORGE L. PEABODY, M.D.,	" 1891
CHARLES H. MARSHALL,	" 1892
HOWLAND DAVIS,	" 1894
*WILLIAM A. DUER,	" 1894
WILLIAM W. APPLETON,	" 1896
D. MAITLAND ARMSTRONG,	" 1898
GEORGE G. WHEELOCK, M.D.,	" 1898
CHARLES S. FAIRCHILD,	" 1899
JAMES RUSSELL SOLEY,	" 1901
EGERTON L. WINTHROP, Jr.,	" 1901
GEORGE W. WICKERSHAM,	" 1902
FREDERICK DE PEYSTER FOSTER,	" 1902
THOMAS N. RHINELANDER,	" 1905
TOMPKINS McILVAINE,	" 1905
LAWRENCE GODKIN,	" 1905
RICHARD H. DERBY, M.D.,	" 1906

* Deceased October 27, 1905.

Officers of the Board.

F. AUGUSTUS SCHERMERHORN, . . *President.*
FREDERICK SHELDON, . . . *Vice-President.*
CHARLES H. MARSHALL, . . *Recording Secretary.*
GEORGE L. PEABODY, M.D., *Corresponding Secretary.*
HOWLAND DAVIS, ... *Treasurer.*

Standing Committees.

Committee on Finance.

Charles S. Fairchild, John M. Bowers,
George W. Wickersham.

Committee on Supplies, Repairs and Improvements.

Frederick Sheldon, Charles H. Marshall,
John I. Kane, George G. Wheelock, M.D.,
Lawrence Godkin.

Committee on Education.

Gustav E. Kissel, Tompkins McIlvaine,
William W. Appleton, Richard H. Derby, M.D.

Committee on Manual Training.

D. Maitland Armstrong, Egerton L. Winthrop,
Fred'k De Peyster Foster, Thomas N. Rhinelander.

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

Faculty.

William B. Wait, ... *Emeritus Principal.*
Everett B. Tewksbury, ... *Principal.*

Literary Department.

Clara Boomhour,
Mary B. Schoonmaker,
Margaret A. Macann,
Dora M. Robinson,
Mary Fitch Hume,
Naomi Boomhour,
Irene Scofield,
Jean Y. Ayer,
George M. Weimar,
Walter F. Nutt.

Music Department.

Hannah A. Babcock, *Director.*
Julia S. Loomis,
Pauline Farrington,
Eva E. Kerr,
Mary Bruce Allen,
Helen Cory.

Tuning.

Frederick Winkleman.

Kindergarten.

Naomi Boomhour.

Manual Training and Home Science.

Rudolph Mussehl,
Mary B. Schoonmaker,
Jennie Dickey,
Daniel McClintock,
Frances A. Ward,
Elizabeth A. H. Dean.

Administrative Department.

Dwight L. Hubbard, M.D.,	*Attending Physician.*
Anna L. Phipps,	*Matron.*
L. Adelle Rogers,	*Matron.*
Zoe Knapp,	*Stenographer and Librarian.*
Margaret P. Frost,	*Accountant.*
Alice Hatchman,	*Assistant.*
Hannah M. Rodney,	*Assistant.*

SEVENTY-FIRST ANNUAL REPORT

OF

THE NEW YORK INSTITUTION FOR THE BLIND.

To the Honorable the Legislature
of the State of New York:

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1906.

The whole number of pupils during the last year was 178.

The report of the Principal, which gives much interesting information relating to the work of the school, is annexed. There is also annexed a paper by Wm. B. Wait, Em. Prin., embracing the results of some studies concerning the blind people dependent upon public charge in the State of New York in the years 1879, 1895 and 1905. The object of these inquiries was to obtain data which might throw light upon the education of the blind, and other matters to which the loss of sight gives rise, and the paper presents many phases of the subject in an interesting and instructive manner.

The following is a summarized statement of the moneys received and expended:

CURRENT ACCOUNT.

Balance September 30, 1905	$5,910.90	
Current receipts	149,447.33	
		$155,358.23
Current expenditures	$152,546.77	
Cash balance September 30, 1906	2,811.46	
		$155,358.23

INVESTMENT FUND ACCOUNT.

Balance September 30, 1905	$88,582.86	
Receipts—		
Legacies	12,812.77	
Interest and rents	13,947.65	
Donations	5,840.00	
Bond and mortgage	60,000.00	
		$181,183.28
Payments—		
Taxes and assessments	$10,950.57	
Transferred to current account	22,000.00	
Bond and mortgage	68,000.00	
Real estate	2,457.32	
Legal expenses	3,336.52	
Balance	74,438.87	
		$181,183.28

BUILDING FUND ACCOUNT.

Balance September 30, 1905	$13,465.01	
Interest	407.81	
		$13,872.82
Balance September 30, 1906		$13,872.82

LIBRARY FUND.

Balance September 30, 1905	$3,112.45	
Interest and cash received	590.44	
Mortgages from Miller legacy, placed to credit of library fund	84,000.00	
		$87,702.89

The Treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures.

The following is a list of the legacies and donations which have been received by the Institution since its organization in 1831 to September 30, 1906:

Miles R. Burke	$2,000.00	Stephen V. Albro	$428.57
Jane Van Cortland	300.00	John Penfold	470.00
Isaac Bullard	101.66	Madam Jumel	5,000.00
Elizabeth Bayley	100.00	Mrs. Steers	34.66
John Jacob Astor	5,000.00	Thomas Garner	1,410.00
William Bean	500.00	Elizabeth Magee	534.00
Peter G. Stuyvesant	3,000 00	Chauncey and Henry Rose	5,000 00
John Horsburgh	5,000.00	John J. Phelps	2,350.00
Elizabeth Demilt	5,000.00	Rebecca Elting	100.00
Sarah Demilt	2,000 00	Gerard Martins	500.00
C. D. Betts	40.00	Regina Horstein	250.00
Sarah Penny	500.00	John Alstyne	10,320.44
Sarah Bunce	500.00	Elizabeth and Sarah Wooley	5,984.83
Elizabeth Idley	196.00	Benjamin Nathan	1,000.00
Samuel S. Howland	1,000.00	Thomas M. Taylor	6,151.94
William Howe	2,985.14	Simeon Abrahams	5,052.70
Margaret Fritz	100.00	James Peter Van Horn	20,000.00
James McBride	500.00	Caleb Swan	500.00
Charles E. Cornell	521.96	Mrs. A. E. Schermerhorn	10,000.00
Charles E. Deming	50.00	Henry H. Munsell	3,396.32
Mrs. De Witt Clinton	200.00	Thomas C. Chardevoyne	5,000.00
W. Brown	465.00	William Dennistoun	11,892.77
Elizabeth Gelston	1,000.00	William B. Astor	5,000.00
Robert J. Murray	500.00	Benjamin F. Wheelwright	1,000.00
Seth Grosvenor	10,000.00	George T. Hewlett, executor	500 00
Elijah Withington	100.00	J. L. (of Liverpool, England)	25.00
Benjamin F. Butler	812.49	Ephraim Holbrook	39,458.16
Frissel Fund	2,000.00	Mrs. Emma B. Corning	5,000.00
Simeon V. Sickles	6,561.87	Eliza Mott	1,475 54
Anson G. Phelps	5,675.68	Maria M. Hobby	2,509.82
Thomas Reilly	2,254.84	Daniel Marley	1,749.30
Elizabeth Van Tuyle	100.00	Henry E. Robinson	6,000.00
Thomas Eggleston	2,000.00	Henry Schade	20.00
Sarah A. Riley	100.00	Caroline Goff	4,161.59
William E. Saunders	725.84	Catherine P. Johnston	530.00
Thomas Eddy	1,027.50	Mrs. Emma Strecker	12,221.66
Robert C. Goodhue	1,000.00	Eli Robbins	5,000.00
Jonathan C. Bartlett	190.00	Margaret Burr	10,011.11

Mary Burr	$10,611.11	William Clymer	$2,000.00
Samuel Willetts	5,045.00	Julia L. Peyton	1,000 00
Roosevelt & Sons	45.00	Amos R. Eno	5,000.00
Augustus Schell	5,000.00	Clarissa L. Crane	1,000.00
James Kelly	5,000.00	Leopold Boscowitz	1,000.00
George Merrill	40.00	Emeline S. Nichols	5,000.00
William B. and Leonora S. Bolles	2,949.11	Margaret Salsbury	100.00
		Sarah B. Munsell	477.56
Edward B. Underhill	500.00	Edward L. Beadle	4,303.99
Harriet Gross	1,000.00	Cecelia J. Loux	2,000.00
Mary Hopeton Drake	2,340.00	Mrs. E. Douglas Smith	40.00
George Dockstader	325.00	William C. Schermerhorn	10,000.00
Mary Rogers	1,000.00	Mary J. Walker	24,193.76
Polly Dean	500.00	Sarah Schermerhorn Estate.	5,137.50
John Delaplaine	302.99	Mary J. Walker Estate	1,222.32
Abby A. Coates Winsor	1,000.00	F. Augs. Schermerhorn (for building fund)	10,000.00
Harriet Flint	1,776.74		
Maria C. Robbins	10,000.00	Peter Marié's Estate	3,145.47
Cash (sundry donations)	133.18	Eli Specht	2,816.17
Julia A. Delaplaine	38,842.25	Catherine Talman	4,996.60
Mary E. Brandish	89.40	Mrs. Annie Stewart Miller (Mortgages under Legacy)	84,000.00
Thomas W. Strong	1,893.00		
Maria Moffett	14,112.21	F. Augustus Schermerhorn (for pipe organ)	5,840.00
Maria Moffett, other stocks	2,800 00		
John Vanderbilt	25.00		

Of the funds thus received there were invested in bonds, secured by mortgage on real estate in this city, one hundred and twenty-two thousand dollars ($122,000). A portion of the fund, amounting to seventy-four thousand four hundred and thirty-eight dollars and eighty-seven cents ($74,438.87), is on deposit in the Union Trust Company. The remainder of the fund has been applied in such ways as the Managers have thought would best promote the educational work for which the Institution was founded, and secure the financial position and the physical conditions which are essential to the success and stability of the Institution.

The Managers desire gratefully to acknowledge the receipt from the estate of Mrs. Annie Stewart Miller of mortgages, the face value of which is eighty-four thousand dollars ($84,000), which have been placed in the Library Fund. This addition to the resources for the production of embossed books and of the special apparatus necessary for writing and printing tangible

literature will greatly strengthen the educational facilities of the Institution, increase the variety and extend the range of textual, scientific and literary works to which our pupils should have access.

The Managers also gratefully acknowledge the receipt of two thousand eight hundred and sixteen dollars and seventeen cents ($2,816.17) from the estate of Eli Specht, and also four thousand nine hundred and ninety-six dollars and sixty cents ($4,996.60) from the estate of Catherine Talman, which has been added to the Legacy Fund.

Owing to the marked and unavoidable increase in the scale of wages and of the cost of living generally, the Managers feel constrained to ask your honorable body for an increase in the per capita compensation for State pupils from $300 to $350 per capita for the ensuing fiscal year.

All of which is respectfully submitted,

THE NEW YORK INSTITUTION FOR THE BLIND.

F. AUGS. SCHERMERHORN, *President.*
CHARLES H. MARSHALL, *Recording Secretary.*

City and County of New York, ss.:

F. AUGS. SCHERMERHORN, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

F. AUGS. SCHERMERHORN.

Sworn to before me this 19th day of December, 1906.

FLOYD PECK,
Notary Public, New York County.

REPORT OF THE TREASURER.

HOWLAND DAVIS, Treasurer, in account with THE NEW YORK INSTITUTION FOR THE BLIND, for the year ending September 30, 1906.

Dr.

CURRENT FUND.

Balance, September 30, 1905		$5,910.90
Received from:		
State of New York	$28,807.06	
State of New Jersey	5,407.10	
New York City	1,762.50	
Music and instruction	193.50	
Clothing, etc	28.56	
Supplies	57.77	
Petty account	225.42	
New York County	2,785.48	
Kings County	1,255.21	
Queens County	249.99	
Suffolk County	50.00	
Putnam County	47.67	
Investment fund	106,744.41	
Manual training	940.68	
Interest	139.05	
Furniture and fixtures	52.93	
Principal's fund	700.00	
		149,447.33
		$155,358.23

Cr.

By cash paid for:		
Supplies	$12,428.59	
Salaries and wages	33,085.81	
Clothing and dry goods	2,115.94	
Furniture and fixtures	3,127.48	
Principal's fund	3,800.00	
Repairs and improvements	3,581.43	
Traveling	39.01	
Electricity	1.80	
Gas	851.30	
Music and instruction	3,619.96	
Manual training	1,128.47	
Taxes	2,837.40	
Legal expense	3,404.70	
Petty account	1,576.53	
Drugs and medicines	101.12	
Fuel	2,276.74	
Assessments	8,113.17	
Bond and mortgage	68,000.00	
Real estate	2,457.32	
		$152,546.77
Balance, September 30, 1906		2,811.46
		$155,358.23

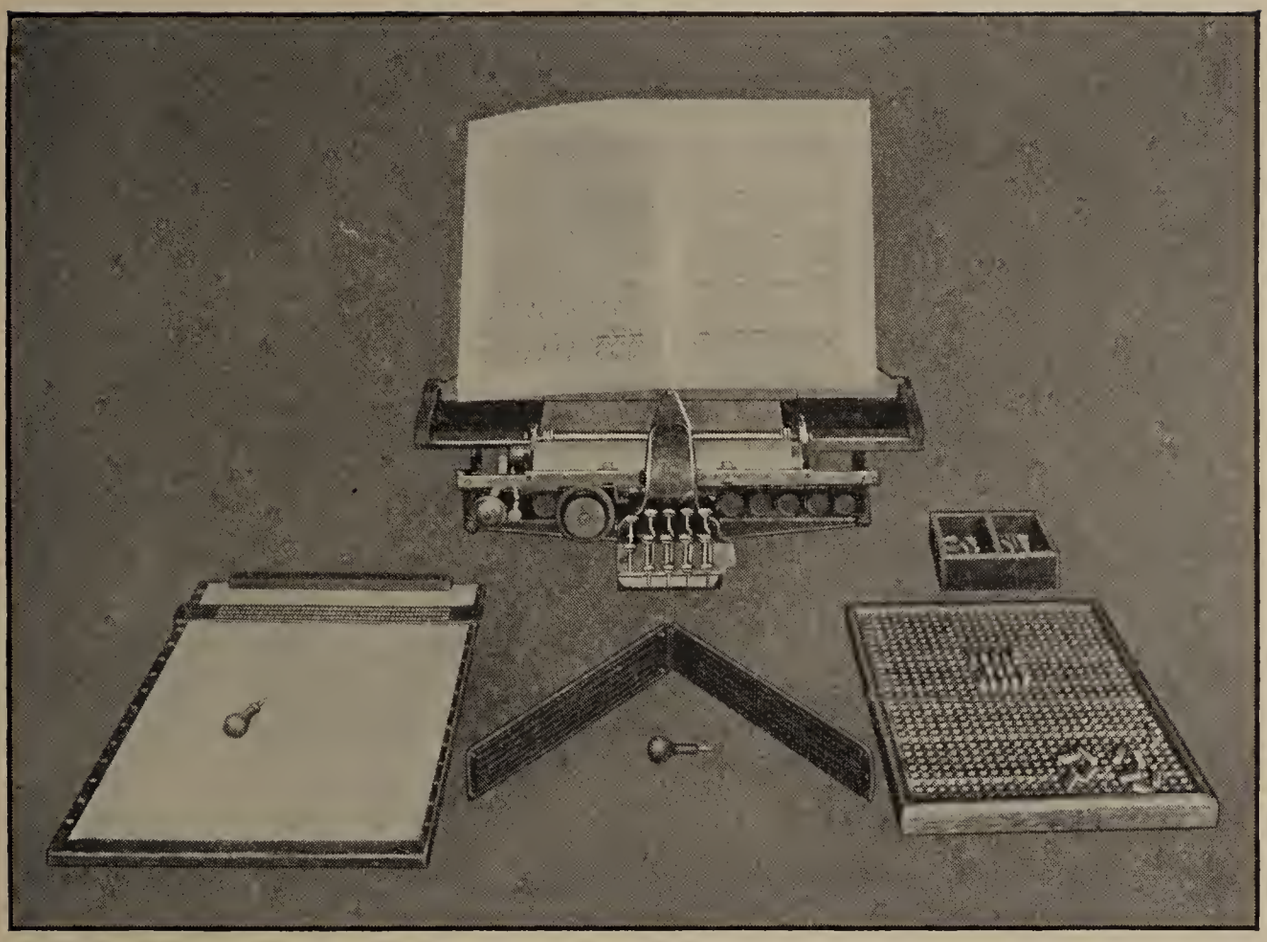
New York, *December* 4, 1906.

(Signed) HOWLAND DAVIS, *Treasurer.*

The foregoing account has been compared with vouchers and accounts and certified to be correct by Townsend & Dix, Accountants and Auditors.

(Signed) JOHN M. BOWERS, F. AUGS. SCHERMERHORN, } *Finance Committee.*

Kleidograph for Embossed Writing.



Desk Writing Tablet. Pocket Tablet. Frame and Type for Mathematics.

Report of the Principal.

To the Board of Managers:

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1906:

Number of Pupils September 30, 1905	145
Admitted during the year	33
Whole number instructed	178
Reductions	22
Number remaining	156

The work of this year shows that we have not been at a standstill. Steady advancement has been made in the upward development founded on a broad and permanent basis. As the Regents of the University of the State of New York have altered and improved its organization and requirements as set forth in their syllabus, so have we adapted our work to the new conditions most willingly and profitably. The English work has long since embraced the four years' high-school course, but it is now better systematized and graded from the kindergarten through the high school. The Latin course has advanced year by year until now there are two classes, one in its second and the other in its fourth year work. There are two classes in German, first and third year, and a second year class in French.

In manual training the work has been of the same nature as in the past few years, yet so much extended that a special room has been equipped for boys' classes in cord, raffia and reed, and an extra teacher provided for the girls.

A great uplift to the whole school was in the gift of a new pipe organ, presented by the President of the Board of Managers, Mr. F. Augustus Schermerhorn. The old organ had served faithfully and well thirty-five years of submission to the

daily practice of many blind boys, of whom some are well-known organists. Finally beyond hope of possible repair, it wheezed its last and stood for a year and a half, itself a monument of its former usefulness, until through the generosity of Mr. Schermerhorn the new organ was put in its place. To meet the increased demands an extra teacher was added to the Music Department.

Although this report is intended to cover merely the fiscal year ending September 30, 1906, it will not be out of place to mention now the organ concert given on the evening of December 5, 1906. The following is the programme:

1. ORGAN, - - Toccata and Fugue in D Minor - - *J. S. Bach*
   Mr. S. P. Warren.
2. ORGAN, - - - - Finale in B Flat - - - - *C. Franck*
   Mr. F. H. Tschudi.
3. CHORUS, - - Since First I Saw Your Face - - - *T. Ford*
   Accompanied at the piano by Miss V. I. Scott.
4. ORGAN, - La Carita (arranged for the organ) - *G. A. Rossini*
   Mr. T. C. Dagnia.
5. ORGAN, - - - Tone Picture, "Holy Night" - - - *D. Buck*
   Mr. J. W. Ackerman.
6. PIANOFORTE, - Ballade, A Flat, Op. 47 - - - *F. Chopin*
   Mr. W. A. Enderlin.
7. ORGAN, - Funeral March and Song of the Seraphs - *A. Guilmant*
   Mr. F. H. Tschudi.
8. ORGAN, Overture to Midsummer Night's Dream *F. Mendelssohn*
   Mr. S. P. Warren.
9. ANTHEM, - - Lift Up Your Heads - - *F. H. Tschudi*
   Accompanied at the organ by Mr. Tschudi.

The concert was a great success and of especial interest as exhibiting what use has been made of instruction received here. With the exception of Mr. Warren, all the soloists were former pupils of this Institution. Mr. Dagnia, graduated in '73, has been organist and choir director in one church in this city for the past thirty years, and is proprietor and head of a school of music; Mr. Tschudi, graduated in '93, is an Associate and

Fellow of the American College of Musicians, Fellow of the American Guild of Organists, and church organist and choir director in Decatur, Ala.; Mr. Enderlin, graduated in '98, is an Associate of the American College of Musicians and proprietor and head of a school of music in Brooklyn; and Mr. Ackerman, graduated in '99, is an Associate and Fellow of the American College of Musicians, Associate of the American Guild of Organists, and church organist in Goshen, N. Y. Mr. Enderlin became an Associate and Mr. Ackerman and Mr. Tschudi both Associates and Fellows in the American College of Musicians while students at this Institution.

Last June one pupil passed the examination in acoustics in the American College of Musicians, seven passed in counterpoint, five receiving honors, and one completed the examinations for Associateship by passing the piano demonstrative tests. The Associateship requirements include written examinations on seven theoretic subjects, a demonstration at the piano of technical skill, and the performance of pieces selected by the examiners from the works of Bach, Mozart, Beethoven, Mendelssohn, Hiller, Schumann, Chopin and Liszt.

Up to the present time 51 of our pupils have passed 240 examinations of the American College of Musicians, 225 of these being on theoretic subjects and 15 demonstrative (9 organ and 6 piano). Of these, 13 successfully passed all the examinations necessary for Associateship, and 2 also attained Fellowship credentials, 5 receiving "honors"—that is, the general average of each was 90 per cent. or above.

Following this report are two programmes, one a sample of music recitals given during the school year, and the other of the Anniversary Exercises.

The acquisition of much new apparatus for the gymnasium has so changed the kind and quality of physical exercise that the term "physical culture" has replaced the term "calisthenics," as the new kind of training is an extension of the old. The equipment consists of fifteen chest weights, six low parallel bars, high parallel bars, horizontal bar, rope ladder, two horizontal ladders, each nineteen feet long, three climbing poles, three

climbing ropes, two trapezes, two pairs of flying rings, punchbag, dumbbells and wands, apparatus for high jump, apparatus for measuring and weighing, and eight mats, each six by fifteen feet and one and one-half inches thick.

Physical culture has no need of arguments to maintain its place in the educational system of any country; and that it is especially needful for the blind is obvious.

The blind child is barred from many activities of work and play which give exercise. To supplement the activity of their daily lives, well organized physical training is indispensable. More than the child who sees, the blind child needs to be taught ease and grace of bodily movements, how to stand erect, and how to run, jump and play. The exercises of the gymnasium disclose to the blind a new world of powers of the body. new joys in the use of those powers.

The benefits of exercise are not only physical, but mental and moral. Exercise gives him new facts about the physical world, new sensations, new perceptions, new conceptions, all material for the development of his imagination. By exercise he gains self-confidence, self-reliance, control of his mind and body, and a revelation of what a powerful part the will may play in the exercise of both.

Since physical culture is as beneficial for the girls as for the boys, equal advantages are given to both. Every day, four days in the week for the oldest and five for the youngest, every boy and girl devotes to physical culture one period, varying from thirty to sixty minutes. Two teachers are especially engaged for this work, one a woman, resident at the Institution, and the other a man, non-resident.

On special physical examination the condition of the pupils was found to be excellent. In the gymnasium they showed that as a whole they have good physiques, and from the beginning were fearless and ambitious in learning the use of apparatus. Space and distance, especially of height and depth, as conceived by those pupils who are totally blind, and have always been so, is naturally incomplete and inaccurate; hence, general absence of fear of falling. They have shown surprising aptitude in grasping

the idea of the use of the different kinds of apparatus, such as horizontal bar, parallel bars, climbing poles and ropes, standing high jump, rings and trapeze. Without ever having tried vaulting before, almost all the boys could do it at the first lesson. Many vaulted over four feet, and two cleared five feet four and five inches. The teachers who saw the beginning of the work last spring, and the new teachers who have been engaged for the special work of physical culture this year, have expressed surprise and pleasure at what the pupils could do and the prospects of future development. The good results of the extension of physical culture on the health, happiness, intellectual attainments and character are incalculable.

Closely connected with the equipment of the gymnasium and the health of the school is the replacing of iron bathtubs by shower-baths for both pupils and teachers. The capacity of the bathrooms has been more than doubled, less time is needed for bathing, and the sanitary arrangement is in every way superior to the old. The general health of the school for the year has been good.

Visitors have shown especial interest in the work done in Point Print writing and typewriting. Perhaps in no other school has so much attention been paid to these branches of education, and there may be more than one reason for it. It is a matter of history that the New York Point System for literature and music, the Point Print tablet and stylus, the kleidograph and stereograph, were all invented by Mr. William B. Wait, Principal Emeritus of this Institution, and that the above-named machines for writing the system are made here. (Cuts of these machines accompany this report.) All pupils, from the youngest to the oldest, learn to read and write this system, and as they advance in their work facility in reading and writing are increasingly indispensable, not only in English and music, but also in foreign languages. They are first taught the letters by means of the peg-boards, in the holes of which pegs can be arranged in any combination and easily removed by the pupil. After the letters are learned the pupil is ready to be transferred to a primer, and his progress depends on his age and ability.

Fair ability to read at least simple words is a prerequisite to instruction in tablet-writing. Having mastered the tablet-writing, the pupil is then ready for the kleidograph. There is always at least one class in both tablet-writing and kleidograph-writing. Without a knowledge of these means of writing the work of the classroom in the literary and music departments would be much handicapped. Tablets and stylets are loaned the pupils a day at a time for practice outside of class, and the studios in which the most advanced pupils study are equipped with kleidographs, one for each pupil.

Without typewriting machines, the Regents examination for our pupils would be impossible, for even with a large force of teachers the demand for amanuenses would often far exceed the number available. We have thirty-seven machines in every respect like those used by people with sight. As soon as the students are old enough they are taught typewriting, and for that purpose there are three typewriting classes of different grades meeting one period each day five days in the week. All classes prepared in subjects for Regents examinations are given tests in the typewriting room from time to time throughout the year. The record of Regents examinations for the past year is as follows:

Number of examination days	9
Pupils participating	66
Subjects covered	20
Answer papers written	166
Answer papers claimed	95
Papers allowed by Regents	94

The following table gives the results of examinations held from 1900 to 1906, inclusive:

	No. examined.	*No. claimed.*	*No. allowed.*	*Per cent. claimed of No. examined.*	*Per cent. allowed of No. examined.*	*Per cent. allowed of No. claimed*
1900	149	109	109	73.16	73.16	100
1901	118	76	75	64.41	63.56	98.68
1902	204	151	150	74.02	73.53	99.34
1903	137	114	114	83.21	83.21	100
1904	157	121	121	77.07	77.07	100
1905	218	173	169	79.36	77.52	97.68
1906	166	95	94	57.23	56.62	98.95
	1,149	839	832	..	..	..
Average per cent. for seven years				72.64	72.10	99.24

The following is a list of pupils who have received certificates from the Regents:

PRELIMINARY CERTIFICATES.

Isadore Cohen,	William E. Moore,	Doretta Britton,
Louis Gold,	George Winter,	Loretta Butler,
Walter Baker,	Clara Crampton,	Margaret R. Hogan,
George W. Stone,	Emily T. Heil,	Mary Moran,
George M. Carmody,	Sarah Steinburg,	Violet I. Scott,
C. Arthur Meinert,	Lucy Williams,	Lena D. Vogt.

12 COUNT CERTIFICATES.

Walter Baker,	William E. Moore,	Loretta Butler,
George M. Carmody,	George Winter,	Margaret R. Hogan

24 COUNT CERTIFICATES.

Walter Baker,	William E. Moore, Honor,	Loretta Butler,
George M. Carmody,	George Winter,	Margaret R. Hogan.

36 COUNT CERTIFICATES.

Walter Baker,	William E. Moore,	Loretta Butler,
George M. Carmody,	George Winter,	Margaret R. Hogan.

48 COUNT ACADEMIC DIPLOMA.

George M. Carmody,	William E. Moore,	Loretta Butler,
	George Winter,	Margaret R. Hogan.

60 COUNT ACADEMIC DIPLOMA.

George M. Carmody, Honor, Margaret R. Hogan.

72 COUNT ADVANCED ACADEMIC DIPLOMA.

George M. Carmody, Honor, Margaret R. Hogan.

During the month of March Mr. Wait favored the school with a series of half-hour talks on the history of the development of education for the blind, with especial reference to the position of this Institution, the inception and growth of the New York Point System, which he invented for embossed literature and music, and the invention of the tablet, kleidograph and stereograph for writing the system. All the pupils, both young and old, as well as the teachers and officers, showed enthusiastic interest and appreciation. Mr. Wait's forty-five years' service in the work made it possible for him to give information that could be obtained from no other source, and the fact that he had figured conspicuously in the development of education and

educational methods for the blind in this country and other countries, gave vitality and authority to all he said and strengthened the pride and affection we have justly felt.

This year two of our teachers, the Misses Clara and Naomi Boomhour, left to retire from teaching. Miss Clara Boomhour, a graduate of Mount Holyoke College, came to the Institution in 1872, and Miss Naomi Boomhour was graduated from Madame Krause's course in Kindergarten and came to the Institution in 1880. Both these teachers, during their many years of service, showed the fundamental sterling qualities of character and intellect that commend people for continuance in office. Their work demanded patience, care of details, watchful supervision, persistence and power in getting good results, often in the face of great discouragements. All these qualities they lavished upon the work, and they were ever devoted to the interests of the Institution and its pupils. Their resignation was much regretted.

Another who left us this year, after many years of service, is Miss Hannah M. Rodney. She entered this Institution as a pupil May 9, 1847. After completing her studies she taught knitting and crochetting, and in recent years held a position of assistant in the reception room, in which capacity, on Visitors Day, she acted as escort about the building. She was conscientious in the performance of her duties, and always had with her some piece of handiwork for spare moments. She was well known to everybody in the school and made many friends outside. We miss her genial personality.

I would like to commend the teachers and officers for faithfulness in the discharge of their duties, and for their coöperation in the endeavor to raise the standard of work as shown by results in Regents examinations, the pupils for their good conduct and success in their studies, and all those whose work is an indispensable supplement to the main purpose of the Institution, the education of blind children.

Respectfully submitted,

EVERETT B. TEWKSBURY, *Principal.*



STEREOGRAPH FOR EMBOSSING METAL PLATES USED IN PRINTING.

In the following table the results are given in percentages, as found by careful tabulation and comparison of the statistics published in the yearly reports of the Regents of the University of the State of New York.

The table presents the examination facts in three phases, viz.:

1. The number of papers claimed by the schools as being up to standard out of the whole number written.

2. The number of papers allowed by the Regents examination department out of the whole number examined.

3. The number of papers allowed out of the whole number claimed.

The figures under 1898 are for seven years ending June 30, 1898; under 1904 for six years ending June 30, 1904, and under 1906 for the eight years ending June 30, 1906. The figures for the State were not available for later than 1904.

	Per cent. claimed of number examined.				*Per cent. allowed of number examined.*				*Per cent. allowed of number claimed.*			
	State.		*Inst.*		*State.*		*Inst.*		*State.*		*Inst.*	
Subjects.	*1898.*	*1904.*	*1898.*	*1906.*	*1898.*	*1904.*	*1898.*	*1906.*	*1898.*	*1904.*	*1898.*	*1906.*
Reading	96	97	95	83	96	97	95	83	100	100	100	100
Writing	90	94	97	100	90	94	97	100	100	100	100	100
Spelling	61	72	72	77	59	71	71	77	96	99	99	99
Elementary English	57	68	54	68	51	58	54	62	89	84	100	91
Arithmetic	55	62	69	63	52	60	69	63	96	97	100	100
Geography	58	66	74	61	53	61	74	61	91	93	100	100
Advanced arithmetic	46	55	52	36	34	45	52	36	70	79	100	100
Advanced English	51	66	34	49	38	49	33	49	73	75	97	100
English composition	74	78	92	87	60	58	92	87	81	74	100	100
Rhetoric	70	79	93	73	58	56	84	73	82	71	92	100
American literature	84	..	86	..	74	..	86	87	87	..	100	..
Physics	58	74	64	65	40	66	64	65	67	89	100	100
Physiology & Hygiene	61	70	64	68	53	65	64	68	86	92	100	100
United States history	63	73	74	81	53	63	74	81	85	86	100	100
N. Y. State history	72	..	39	..	58	..	35	..	81	..	89	..
Roman history	85	84	100	63	72	74	100	63	85	88	100	100
English history	73	78	83	60	58	65	83	60	80	84	100	100
Physical geography	72	72	87	65	63	64	87	65	88	89	100	100
Geology	79	86	70	100	68	77	69	100	85	90	99	100
Algebra	72	71	100	67	70	69	100	67	98	97	100	100
English literature	..	92	..	71	..	83	..	71	..	90	..	100
Civics	..	75	..	52	..	63	..	52	..	85	..	100
General history	..	85	..	83	..	76	..	83	..	89	..	100
Geometry	..	67	..	87	..	60	..	87	..	91	..	100
Advanced U. S. history	..	73	..	69	..	55	..	64	..	75	..	93
Psychology	..	87	..	82	..	72	..	82	..	82	..	100
American selections	..	88	..	60	..	75	..	60	..	85	..	100
Advanced Eng. comp.	..	80	..	90	..	50	..	90	..	62	..	100
English selections	..	88	..	100	..	73	..	100	..	84	..	100
Home science	..	68	..	100	..	3	..	100	..	5	..	100
English reading	..	88	..	100	..	75	..	100	..	85	..	100
Astronomy	..	85	..	100	..	75	..	100	..	91	..	100
Latin	..	69	..	91	..	64	..	91	..	93	..	100
Greek history	..	85	..	91	..	79	..	91	..	93	..	100
Hist. of Am. literature	..	90	..	100	..	70	..	100	..	77	..	100
Business English	..	77	..	100	..	34	..	100	..	44	..	100
Com. geography	..	75	..	100	..	53	..	100	..	70	..	100
Economics	..	85	..	100	..	71	..	100	..	84	..	100
German, 1st year	..	75	..	78	..	68	..	78	..	91	..	100
German, 2d year	..	76	..	100	..	66	..	100	..	87	..	100
Mediæval history	..	80	..	82	..	75	..	82	..	85	..	100
Cæsar's Commentaries	..	78	..	100	..	70	..	100	..	90	..	100
Eneid	..	89	..	88	..	79	..	88	..	89	..	100
English, 1st year	..	69	..	54	..	57	..	54	..	82	..	100
English, 2d year	..	81	..	70	..	69	..	69	..	85	..	99
Average	69	78	75	79	60	65	74	79	86	83	99	99

MUSIC RECITAL, MAY 30, 1906.

1. CHORUS, - - - Fairy Song, - - *Agnes Zimmerman*
   Accompanied by ISADORE COHEN.

2. PIANO, - - - Shepherd's Song, - - - - - *F. Behr*
   GEORGE CALLAN.

3. PIANO, - - Andante from Sonatina, - *W. A. Mozart*
   JOSEPH REICHHARD.

4. PIANO, - - - - Waltz, - - - *A. Ehmant*
   WILLIAM LINDNER.

5. PIANO, - "On the Heights," A Romance, - - *C. Hoffman*
   DORA BRITTON.

6. PIANO, - - Andante from Sonata No. 1, - *W. A. Mozart*
   ESTHER SCHWARTZ.

7. JUNIOR SINGING CLASS,
   a. Whenever a Little Child is Born, - *H. N. Allen*
   b. The Rain Song, - - - - *C. Reinecke*

8. PIANO, - Song Without Words, No. 1, - *F. Mendelssohn*
   GEORGE WINTER.

9. PIANO, - - - Bourreé in D, - - - *J. S. Bach*
   LENA D. VOGT.

10. PIANO, - Andante from C Major Sonata, - *W. A. Mozart*
    LOUIS GOLD.

11. PIANO, - - Drawing-Room Flower, - - *F. Spindler*
    HARRY KLEIN.

12. PIANO, - - Liebesträume, No. 2, - - - *F. Liszt*
    VIOLET I. SCOTT.

13. CHORUS, - Forget-Me-Not, a Vocal Gavotte, - *Giese-Baier*
    Accompanied by GEORGE M. CARMODY.

PROGRAMME OF THE ANNIVERSARY EXERCISES HELD MAY 19, 1906.

I. CHORUS, - The Miller's Wooing, - - *E. Faning*
Accompanied by LOUIS GOLD.

II. PIANO, Minuetto from Sonatina, Op. 49, No. 2. *L. Beethoven*
WILLIAM BRANDT.

III. EXERCISE IN WRITING AND READING,
With point tablets, kleidographs and typewriters.

IV. JUNIOR SINGING CLASS:
a. I Had a Little Pony, - . - - *H. N. Bartlett*
b. When the Little Children Sleep, - - *C. Reinecke*
c. The Dandelion, - - - - *G. W. Chadwick*
d. Storch, Storch, Steiner, - - *German Folk-Song*
Accompanied by LENA D. VOGT.

V. PIANO, Gavotte Humoresque, Op. 17, No. 1, - *E. Schuett*
ALBERT NABENHAUER.

VI. CALISTHENICS, - Girls.
Accompanied by ELIZABETH PAYNE.

VII. CHORUS, - - Fairy Song, - - - *A. Zimmerman*
Accompanied by ISADORE COHEN.

VIII. EXERCISE IN GEOGRAPHY.

IX. PIANO, - Nocturne, Op. 9, No. 2, - - *F. Chopin*
LORETTA E. BUTLER.

X. CHORUS, Forget-Me-Not, a Vocal Gavotte, - *Giese-Baier*
Accompanied by GEORGE M. CARMODY.

XI. CALISTHENICS, - Boys.
Accompanied by LOUIS GOLD.

XII. PIANO, - - Mazurka, Op. 50, No. 1, - - *F. Chopin*
VIOLET I. SCOTT.

XIII. EXERCISE IN ARITHMETIC.

XIV. PIANO, Prelude and Fugue in D, from the
"Well-Tempered Clavichord," - - *J. S. Bach*
GEORGE M. CARMODY.

XV. CHORUS, Song of the Children of Japhet, from the
"Tower of Babel," - - *A. Rubinstein*
Accompanied by VIOLET I. SCOTT.

Three Special Studies in the Sociology of the Blind.

By WILLIAM B. WAIT, Emeritus Principal.

With the purpose of securing data that might be of value in solving the problems to which the loss of the sense of sight gives rise, three enumerations have been made of adult blind people in the care of the county, town and city authorities of this State.

These three inquiries were made in the autumn of the years 1879, 1895, and 1905. The interval between the first and second inquiry was sixteen years, that between the second and third was ten years, and that between the first and third was twenty-six years. In each case the information was courteously supplied by the authorities upon identical forms.

TABLE 1.

NUMBER OF BLIND PEOPLE IN THE ALMSHOUSES OF THE SEVERAL COUNTIES.

	1879	*1895*	*1905*		*1879*	*1895*	*1905*
Albany	5	2	..	Oneida	9	6	9
Allegany	1	5	..	Onondaga	7	3	6
Broome	7	1	5	Ontario	2	1	2
Cattaraugus	..	2	..	Orange	6	4	6
Cayuga	1	4	5	Orleans	4	3	6
Chautauqua	5	4	3	Oswego	3	5	2
Chemung	2	4	4	Otsego	1	3	3
Chenango	4	3	4	Putnam	2	4	1
Clinton	2	6	3	Queens	3	..	..
Columbia	6	2	1	Rensselaer	2	8	6
Cortland	6	3	1	Richmond	1	2	..
Delaware	1	4	3	Rockland	1	2	..
Dutchess	5	1	6	Saratoga	3	..	1
Erie	8	6	16	Seneca	..	..	..
Essex	6	2	1	Schoharie	1	2	2
Franklin	..	4	..	Schenectady	3	..	1
Fulton	1	1	1	Schuyler	..	1	..
Genesee	..	1	3	Suffolk	2	4	7
Greene	2	..	2	Sullivan	2	2	1
Hamilton	..	..	..	Steuben	3	1	3
Herkimer	..	2	5	St. Lawrence	5	4	2
Jefferson	3	4	4	Tioga	..	..	..
Kings	16	19	47	Tompkins	1	..	3
Lewis	1	1	1	Ulster	8	5	5
Livingston	4	2	4	Warren	3	4	2
Madison	1	2	5	Washington	3	2	1
Monroe	18	3	7	Wayne	1	2	..
Montgomery	5	4	1	Westchester	3	2	..
Nassau	..	..	1	Wyoming	1	1	1
New York	112	112	153	Yates	2	..	3
Niagara	3	1	2	.....	..	..	..
Total					307	276	361

TABLE 2.

AGE AT WHICH SIGHT WAS LOST.

	1879	*1895*	*1905*
At birth	14	9	11
Between 1 and 10	9	13	8
Between 10 and 20	14	10	14
Between 20 and 30	30	19	15
Between 30 and 40	44	34	43
Between 40 and 50	53	35	61
Between 50 and 60	57	42	77
Between 60 and 70	46	36	61
Between 70 and 80	26	33	47
Between 80 and 90	14	8	11
Between 90 and 100	..	..	1
Between 100 and 110	..	1	..
Total	307	240	349
Not given	..	36	12
Total	307	276	361

Of the whole number, the percentage known to have lost their sight under twenty years of age was:

In 1879	12.05 per cent.
In 1895	11.59 per cent.
In 1905	9.14 per cent.

TABLE 3.

NUMBER IN EACH DECADE OF LIFE.

	1879	*1895*	*1905*
Under 10 years of age	..	1	..
Between 10 and 20	3	1	4
Between 20 and 30	12	13	8
Between 30 and 40	22	26	12
Between 40 and 50	44	28	46
Between 50 and 60	64	45	65
Between 60 and 70	69	53	85
Between 70 and 80	66	58	97
Between 80 and 90	23	20	32
Between 90 and 100	4	3	4
Between 110 and 120	..	1	..
Total	307	249	353
Not given	..	27	8
Total	307	276	361

TABLE 4.

PERIOD OF ATTENDANCE AT SCHOOL.

	1879		1895		1905	
	School for Seeing.	*School for Blind.*	*School for Seeing.*	*School for Blind.*	*School for Seeing.*	*School for Blind.*
1 year	10	..	6	..	2	4
2 years	13	3	9	..	4	4
3 years	21	1	24	1	14	2
4 years	20	5	12	..	16	1
5 years	24	2	18	4	14	3
6 years	17	4	22	3	25	3
7 years	11	3	15	3	10	2
8 years	16	2	21	1	13	..
9 years	8	1	5	2	18	1
10 years	14	..	6	2	25	..
11 years	..	..	1	..	3	1
12 years	2	..	3	1	43	..
14 years	3	..	1	..	20	..
15 years	..	..	2	..	10	..
16 years	..	..	1	..	6	..
	159	21	146	17	223	21

AVERAGE PERIOD OF ATTENDANCE.

In 1879	Seeing schools, 5.6 years	Blind schools, 5.2 years
In 1895	Seeing schools, 5.8 years	Blind schools, 7 years
In 1905	Seeing schools, 8.9 years	Blind schools, 4.2 years

Number who never attended any school, 1879, 146, or 47.5 per cent.
Number who never attended any school, 1895, 130, or 47.1 per cent.
Number who never attended any school, 1905, 121, or 33.5 per cent.

TABLE 5.

OCCUPATIONS BEFORE LOSING SIGHT.

	1879		1895		1905	
	Men.	*Women.*	*Men.*	*Women.*	*Men.*	*Women.*
Artificial flower maker	..	1	..	..	..	..
Artist	1	..	2	..	3	..
Baker	1	..	3	..	3	..
Blacksmith	4	..	5	..	4	..
Butcher	1	..	3	..	4	..
Boatman	1	..	..	..	..	..
Boat Captain	..	..	1	..	..	..
Brass Finisher	..	..	1	..	..	..
Brush Maker	..	..	1	..	..	..
Box Maker	..	..	1	..	..	..
Bookkeeper	..	..	..	..	3	..
Bartender	..	..	..	..	2	..
Carpenter	2	..	3	..	5	..
Contractor	1	..	..	..	..	..
Cloth Presser	1	..	..	..	..	..
Cooper	2	..	3	..	2	..
Clerk	1	..	..	..	3	..
Coach Maker	..	..	1	..	..	..
Cigar Maker	..	..	1	..	1	..
Cooks	..	..	..	4	..	1
Drover	1	..	..	..	..	..
Druggist	1	..	..	..	1	..
Driver	..	..	2	..	5	..
Dyer	..	..	1	..	..	..
Dock Builder	..	..	..	..	1	..
Dealer in Horses	..	..	..	..	1	..
Dressmaker	..	..	..	2	..	..
Engineer	..	..	1	..	4	..
Fireman	1	..	..	..	..	..
Farmer	..	..	12	..	5	..
Fisherman	..	..	1	..	..	..
Florist	..	..	1	..	..	..
Gilder	..	..	1	..	..	..
Grocer	..	..	1	..	..	..
Grinder	..	..	..	..	1	..
Grain Business	..	..	..	..	1	..
Hack Driver	..	..	..	..	1	..
Hostler	1	..	..	..	..	..
Hotel Keeper	..	..	1	..	..	..
Housework	..	109	..	60	..	138

	1879		1895		1905	
	Men.	*Women.*	*Men.*	*Women.*	*Men.*	*Women.*
Iron Worker	..	..	1	..	3	..
Iron Moulder	..	..	..	..	1	..
Laborer	76	..	44	..	80	..
Letter Carrier	1	..	..	..	..	..
Longshoreman	..	..	..	..	1	..
Laundress	..	..	..	6	..	1
Mason	4	..	1	..	1	..
Miner	1	..	..	..	..	..
Moulder	..	..	1	..	1	..
Machinist	..	..	..	..	1	..
Oysterman	1	..	..	..	..	..
Painter	1	..	2	..	4	..
Plasterer	1	..	..	..	1	..
Peddler	1	..	4	..	1	..
Plumber	..	..	1	..	1	..
Piano Maker	..	..	1	..	..	..
Porter	..	..	..	..	1	..
Quarryman	2	..	1	..	2	..
Sailor	2	..	3	..	3	..
Stonecutter	3	..	..	..	..	..
Soldier	1	..	..	..	..	..
Ship Carpenter	1	..	..	..	..	..
Sailmaker	1	..	..	..	..	..
Shoemaker	..	..	2	..	2	..
School Teacher	..	..	1	..	..	..
Steamfitter	..	..	..	..	2	..
Salesman	..	..	..	..	1	..
Seaman	..	..	..	..	1	..
Seamstress	..	9	..	2	..	1
Ropemaker	..	..	..	..	1	..
Roofer	..	..	..	..	1	..
Tanner	18	..	..	..	..	..
Tinsmith	2	..	..	..	1	..
Tailor	4	..	4	..	14	..
Teamster	3	..	1	..	3	..
Typecaster	..	..	1	..	..	..
Typemaker	..	..	..	..	1	..
Type Rubber	1	..	..	..	..	..
Tailoress	..	1	..	1	..	1
Upholsterer	..	..	..	..	1	..
Violinist	..	..	1	..	..	..
Valet	..	..	..	..	1	..
Watchman	2	..	..	..	..	..
Weaver	1	..	1	..	..	..
Watchmaker	1	..	..	..	..	..
Waiter	..	..	..	..	3	..

By reference to Table 4 it will be seen that, so far as is known, the number who never attended any school was, in 1879, 146, or 47.5 per cent.; in 1895, 130, or 47.1 per cent., and in 1905, 121, or 33.5 per cent.

The number who attended school during the period of sight was, in 1879, 159, or 51.8 per cent.; in 1895, 146, or 52.9 per cent., and in 1905, 223, or 61.8 per cent.

The average period of attendance in schools for the blind was, in 1879, 5.2 years; in 1895, 7 years, and in 1905, 4.2 years.

The number who had attended schools for the seeing and schools for the blind was:

In 1879.....	12	Average period, 8.4 years
In 1895.....	3	Average period, 11.3 years
In 1905.....	5	Average period, 6.2 years

The number who have attended a school for the blind was:

In 1879	21
In 1895	17
In 1905	21

These facts when considered in connection with the work of the schools for the blind at New York City and at Batavia afford some valuable deductions.

Since the establishment of this Institution in 1831 as a school for the education of the blind, 2,071 young persons, most of whom entered in childhood, have gone out after receiving a suitable course of instruction. Besides these, 931 have gone out from the State School at Batavia, making a total of 3,002 who, having been well trained, well informed and usefully qualified, have returned to their places in the world, to do their part in the social and business relations of life. Of this large number, the great majority of whom, according to the expectation of life, are still living, *only 21* were public dependents in 1905, *the number in this class not having increased since 1879*, as shown in Table 4. During this interval the number of blind persons at public charge has increased from 307 to 361. These facts afford convincing proof of the real efficacy of the education of the young blind.

The history of those who have attended a school for the blind will show causes of dependence other than blindness, as

orphanage, early neglect, abandonment, the transmitted effects of alcohol and narcotics, epilepsy, mental and physical weakness, and perverseness.

And yet a school for the blind was the only means by which an effort could be made to develop such powers as they possessed, to instruct them in the conduct of life, and fit them for rational and decent living. The apparent results in unpromising cases may be meagre and discouraging, but, nevertheless, no child should be left to a life of helplessness and ignorance without an effort to rescue it therefrom by education.

Table 5 shows the occupations learned during the period of sight and abandoned after vision had been obscured.

Recognizing that other causes may operate with even greater effect than blindness to cause dependence, and that neglect by the family and the immediate community usually results in care at the public charge, still the facts clearly indicate that blindness disqualifies a person for the successful pursuit of mechanical employments, as also for those to which sight is essential, and reason, observation and experience confirm this view.

In the course of this inquiry some other facts were brought to view which will be interesting to notice in this connection.

The population of the State at the respective dates, in round numbers, was:

In 1879	5,000,000
In 1895	7,000,000
In 1905	8,066,672

The total number of blind in the almshouses of the counties now forming the Greater City of New York was:

					Total.
In 1879....	New York, 112	Kings, 16	Queens, 3	Richmond, 1	132
In 1905....	New York, 153	Kings, 47	Queens, 0	Richmond, 0	200
	Inc. 41	Inc. 31	Dec. 3	Dec. 1	68

The net total increase is 68, or 51.51 per cent.

The total number for the other counties of the State was:

In 1879	175
In 1905	161
Decrease	14, or 8 per cent.

The population of the area now forming the City of New York was approximately:

In 1879.....	1,900,000	Other counties.....	3,100,000
In 1905.....	3,850,000	Other counties.....	4,216,672
Increase...	1,950,000	Increase.....	1,116,672

Hence it is seen that while the population of this metropolitan district has gained 103 per cent. since 1879, the number of blind in the local almshouses has increased 51.51 per cent.; and while the population of the other counties has risen 36.02 per cent. the blind in their almshouses has decreased 8 per cent.

Assuming that the ratio of blind to the whole population in 1905 was the same as in 1900, the number of blind people in the State in 1905 was by estimation 6,667. Of this number, 5,152 were outside of New York City and 1,515 were within the city. The number of blind at public charge for the State in 1905 was 361, or one in 18 of the blind population. If now the blind at public charge were distributed according to the distribution of the whole number of blind, as would seem to be reasonable, the number of such dependents outside of the City of New York would be 279, while the number within the City of New York would be 82. Instead of 82, however, there were 200 blind persons at public charge in the City of New York in 1905, and 161 in the other counties.

It has been observed that for some years past the ratio of the blind to the whole population has been decreasing in New York City, as compared with the rest of the State. As shown by the United States census of 1900, the number of blind persons in this metropolitan district was 1,364 and the population 3,621,459, *making the ratio of the blind to the whole population one in every 2,655.* The number of blind in the other portions of the State was 4,644, and the whole population 3,647,435, *giving a ratio of one blind person in every 785.* These figures are most impressive. The diminished ratio of blind in this metropolitan district, as compared with the rest of the State, is unquestionably due to the beneficent enforcement of the Derby law, requiring the stated and frequent examination of the eyes of all children upon and after entering the custodial institutions, to

the general study of Ophthalmology in the medical schools, the supervision of midwives, the proximity of dispensaries and hospitals for diseases of the eye, and to other preventive and remedial agencies, that are operating much more generally and effectively within than outside of this metropolitan district.

The causes for the excessive number of dependent blind in this district must therefore be sought elsewhere.

May it not be that the adult blind of the contiguous territory of this and of adjacent states, and even those from distant parts, are attracted by the varied excitements, activities and diversions of city life, and by the public and private philanthropies of our city, which are broad and liberal? In any case the subject is worthy of study, both as to cause and remedy, in order to safeguard the city against the imposition of unjust burdens.

Furthermore, and much more important, it would seem that if the same preventive measures that are enforced in this city had been made equally effective throughout the State, the result would have been a reduction in the whole number of blind persons in 1905 from 6,667 to approximately 3,000, and about 3,600 citizens of the State might have been saved from this great affliction. The subject admits of development along social and economic lines, but the simple statement of facts already made is sufficient to indicate that there is imperative need for remedial action, dictated alike by humane and social considerations, and by a sound economic policy.

NOTE.—During recent years three Homes for adult blind persons have been established in Manhattan and in Brooklyn, and at the close of 1905 the number of blind persons reported therefrom was 141. Of these, 43 had attended some school for the blind, 82 had attended schools for the seeing, 5 had attended both kinds of schools, while 11 had not attended any school. Seventy-three were reported as having followed some profession, trade or occupation before losing their sight As this data was not available at the time of the inquiry of 1879, it has not been incorporated in the foregoing tables.

DAILY SCHEDULE.

MORNING PERIODS.

LITERARY.

I.	II.	III.	IV.	V.
Kindergarten,	Kindergarten,	Kindergarten,	Kindergarten,	Kindergarten,
Reading,	Spelling,	Language,	Arithmetic,	Nature Study.
Grade I,	Grade I,	Grade I,	Grade I,	
Grade II,	Grade II,	Grade II,	Grade II,	
Grade III,	Grade III,	Grade III,	Grade III,	
Grade IV,	Grade IV,	Grade IV,	Grade IV,	
Grade V,	Grade V,	Grade V,	Grade V,	
Grade VI,	Grade VI,	El. English,	Grade VI,	
Arithmetic,	Spelling, Adv.,	English,	English,	
Grade VII,	Arithmetic,	1st year,	3d year.	
Grade VIII,	Grade VII,	English,		
Algebra,	Grade VIII,	2d year,		
Cicero.	Algebra,	German,		
	Cicero.	3d year.		

MUSIC.

I.	II.	III.	IV.	V.	VI.
Piano,	Piano,	Piano,	Piano,	Point Print Music,	Jun. Singing Class,
Organ.	Organ.	Organ.	Organ,	Harmonic Notation,	Inter. Chorus,
			Tuning.	Junior Harmony,	Sen. Chorus,
				Senior Harmony,	Piano,
				Music Form,	Tuning.
				Piano,	
				Organ,	
				Tuning.	

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
Caning,	Caning,		Caning,	Caning,	Caning,
Mattress.	Mattress.		Mattress.	Mattress.	Mattress.
*	*		*	*	*

* Machine Sewing, Knitting, Crochetting, Hand Sewing, Basketry, &c.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.	VI.
Typewriting,	Reading,	Kinder-	Kindergarten,	Kindergarten,	Kinder-
U. S. History,	Geography,	garten,	Point Writing,	Kleidograph,	garten.
Regents,	U. S. History,	Geography.	Geography,	Geography,	
U. S. History,	Grade II,		U. S. History,	Typewriting,	
Regents,	German,		Grade I.	Typewriting.	
French,	1st year.				
2d year,					
Latin,					
2d year.					

MUSIC.

I.	II.	III.	IV.	V.	VI.
Piano,	Piano,	Piano,	Piano,	Piano,	Piano,
Organ,	Organ,	Organ,	Organ,	Organ,	Organ,
Tuning.	Tuning.	Tuning.	Tuning,	Tuning,	Tuning,
			Tutoring.	Tutoring.	Tutoring.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
Caning,	Caning,	Caning,	Caning,	Caning,	Caning,
Mattress,	Mattress,	Mattress,	Mattress,	Mattress,	Mattress,
*	*	*	*	*	*
Raffia,	Home	Physical	Textiles,	Hand	Physical
Home	Science,	Culture.	Physical	Sewing,	Culture.
Science.	Physical		Culture.	Physical	
	Culture.			Culture.	

* Machine Sewing, Knitting. Crochetting, Hand Sewing, Basketry, &c.
Two classes two evenings a week for the oldest girls, and two classes two evenings a week for the oldest boys, in Physical Culture.

REGENTS REQUIREMENTS.

From the Syllabus of the University of the State of New York.

Preliminary and Academic Examinations.

Below is a complete table, grouped according to cognate relations, of all subjects in which regular examinations are held to meet the varying needs of the secondary schools of the State. The appearance of so many subjects on this list should not be made an excuse for overcrowding the curriculum. Principals should not form classes in advanced subjects with immature pupils, nor should they confuse with the secondary school course subjects in which examinations are held or instruction is given for advanced or special students or for those pursuing extension courses.

The right is reserved to withdraw from the list of examinations offered any subject in which fewer than 10 schools gave instruction during the previous year, but notice of such withdrawal will be sent to every school on or before the opening of the academic year on August 1. On request of 10 or more schools additions to the list of subjects will be considered.

PRELIMINARY SUBJECTS. (*a*).

Reading.
Writing.
Spelling.
English.
Arithmetic.
Geography.
United States history, with civics.

(*a*) No counts are assigned for these subjects.

ACADEMIC SUBJECTS.

GROUP 1.

LANGUAGE AND LITERATURE—ENGLISH.

4 (First year English) (*c*).
3 (Second year English.)
3 Third year English.
3 Fourth year English.
2 English grammar.
2 History of the English language and literature.

ANCIENT.

5 (First year Latin.)
1 Latin grammar.
1 Elementary Latin composition.
3 Cæsar.
4 Cicero.
4 Virgil.
1 Latin composition.
1 Translation of Latin prose at sight.
1 Translation of Latin poetry at sight.
5 (First year Greek.)
1 Greek grammar.
1 Elementary Greek composition.
3 Anabasis.
3 Iliad.
1 Greek composition.
1 Translation of Greek prose at sight.
1 Translation of Homer at sight.

(*c*) It is recommended that examinations be deferred and full credit earned in subsequent examinations whenever possible, specially in those subjects whose titles are inclosed in parentheses in this table.

MODERN FOREIGN.

5 (First year German.)
5 Elementary German.
5 Intermediate German.
5 Advanced German.
5 (First year French.)
5 Elementary French.
5 Intermediate French.
5 Advanced French.
5 (First year Spanish.)
5 Elementary Spanish.
5 Intermediate Spanish.

GROUP 2.

MATHEMATICS.

2 Advanced arithmetic.
5 Elementary algebra.
2 Intermediate algebra.
3 Advanced algebra.
5 Plane geometry.
2 Solid geometry.
2 Trigonometry.

GROUP 3.

SCIENCE.

5 Physics.
5 Chemistry.
5 Biology.
2½ Elementary botany
2½ Elementary zoölogy
2½ Physiology and hygiene.
5 Advanced botany.
5 Advanced zoölogy.
5 Physical geography.
3 Agriculture.

GROUP 4.

HISTORY AND SOCIAL SCIENCE.

3 or 5 Ancient history
3 or 5 European history.
3 or 5 English history.
5 American history, with civics.
2 Civics.
2 Economics.

GROUP 5.

BUSINESS SUBJECTS.

4 Elementary bookkeeping.
3 Advanced bookkeeping.
2 Business practice and technics.
2 Business arithmetic.
2 Commercial law.
2 History of commerce.
3 Commercial geography.
2 Business correspondence.
1 Business writing.
3 Stenography (50 words).
3 Stenography (100 words).
2 Typewriting.

GROUP 6.

OTHER SUBJECTS.

2 History and principles of education.
3 Psychology and principles of education.
3 Drawing.
2 First year shop work.
3 Agriculture.
3 Advanced drawing.
2 First year home science.
2 Second year home science.
2 Second year shop work.

The numerals prefixed to the subjects in the above list indicate the number of lessons a week for a year and also the number of counts to be earned thereby.

The exact ground covered by each of these examinations is shown in the syllabus for secondary schools.

TRANSITION TO THE NEW SYLLABUS.

To render the transition from the syllabus of 1900 to that of 1905 as easy as possible, the examination for January, 1906, will be entirely on the syllabus of 1900, and will follow the programme published in that syllabus.

Beginning in June, 1906, examinations will be given in all the subjects of the 1905 syllabus, but examinations based on the syllabus of 1900 will be continued as follows:

ELEMENTARY ENGLISH.

2 Rhetoric.	Through June, 1906.	2 Greek history—through June, 1906.	
2 American selections.		2 English selections.	Through June, 1907.
4 Second year, English.		2 Advanced English composition.	
4 Physics.		4 Third year English.	
4 Chemistry.		2 Roman history.	
2 Astronomy.		2 Mediæval history.	
2 Zoölogy.		4 English reading.	Through June, 1908.
2 Elementary U.S. history.		4 History of literature.	
2 English history.			

NOTES.

English.—Grammar and the history of literature can not be substituted for the regular English requirements for the academic diploma, but may be taken as electives. Students may either take the separate examinations in first year English, second year English and third year English, or they may take a special paper at the end of the third year, which will cover the three years' work and entitle those passing it to 10 counts.

The course in English reading through 1908 is as follows:

Reading.—Certain books are set for reading. The candidate is required to present evidence of a general knowledge of the subject-matter, and to answer simple questions on the lives of the authors. The books set for this part of the examination are:

In 1906, 1907 and 1908—Shakespeare's Macbeth and The Merchant of Venice; the Sir Roger de Coverley Papers; Irving's Life of Goldsmith; Coleridge's The Ancient Mariner; Scott's Ivanhoe and The Lady of the Lake; Tennyson's Gareth and Lynette, Lancelot and Elaine, and The Passing of Arthur; Lowell's The Vision of Sir Launfal; George Eliot's Silas Marner.

Study and Practice.—The books set for this part of the examination are:

In 1906, 1907 and 1908—Shakespeare's Julius Caesar, Milton's l'Allegro, Il Penseroso, Comus and Lycidas; Burke's Speech on Conciliation with America; Macaulay's Essay on Addison, and Life of Johnson.

In estimating counts in English for those who have taken part of the work on the syllabus of 1900 and part on the syllabus of 1905, the work of each year will be estimated by itself and not more than 5 counts on the new basis will be allowed for any combinations of the old series for any year with the new series for the corresponding year. For example, a student who has passed the examination in Rhetoric on the syllabus of 1900 and second year English on the syllabus of 1905 will be entitled to 5 counts.

Latin and Greek.—Students may omit the first year examination in Latin and in Greek and receive full credit for two years' work on passing the text assigned for

second year, (Cæsar and Anabasis), together with the Grammar and the Elementary Composition.

MODERN LANGUAGES.—Students in French, German and Spanish may take the first year examination and receive 5 counts, or they may defer the examination till the end of the second year and then take the elementary examinations and receive 10 counts, the same as if both examinations had been taken. In like manner the intermediate examination will cover three years and entitle to 15 counts, the advanced examination four years and entitle to 20 counts.

MATHEMATICS.—A candidate who has passed the intermediate Algebra will be entitled to 7 counts in Algebra whether he has passed the elementary examination or not. Likewise a candidate who has passed Advanced Algebra will be entitled to 10 counts in Algebra whether he has passed the preliminary and intermediate examinations or not. In the same manner Advanced Arithmetic will include Elementary Arithmetic.

High schools that are not prepared to teach the course in Biology may conduct a half-year course in *either* Botany or Zoölogy *and* a half-year course in human Physiology.

SCIENCE.—No extra counts will be given for Botany, Zoölogy or Physiology to a student taking the regular course in Biology.

Physical Geography will include elementary Geography.

NOTEBOOKS.—An allowance, not to exceed 20 of the 100 credits assigned to any science subject, will be given for a properly certified notebook with index prepared in accordance with the requirements of the syllabus. This regulation applies only to examinations held in secondary schools.

HISTORY. — Provision is made both for three-hour courses and for five-hour courses in Ancient, European and English History. Separate papers will be issued for each course and papers set for the five-hour course will contain two sections. Examinations in the five-hour courses may cover all the topics of the syllabus. Examinations in the three-hour courses will not include the "topics for advanced students."

Pupils who shall have received instruction in three-hour courses only are not eligible to the examinations set for the five-hour courses; but a pupil who shall have done extra work in History may be admitted to the examination for the longer course, provided he hold a principal's certificate stating that the candidate has done at least two hours (120 minutes) of reading and library work each week in addition to the work assigned for the three-hour course. This certificate must in each case be attached to the pupil's answer paper and forwarded to the Examinations Division.

Candidates who shall have tried the examination set for the five-hour course and shall have failed, may receive credit for the three-hour course, provided they shall have earned passing credits on the first section of the paper.

The examination in American History is intended only for a five-hour course and covers also the subject of Civil Government. Pupils who shall have passed the two-hour course of Civil Government will be entitled to only three *additional* counts for passing American History.

Counts will be given for combinations of the separate examinations in Civics and Elementary United States History on the 1900 syllabus, with American History and Civics on the 1905 syllabus, as follows:

Civics + Elementary United States History and Civics, 5 counts.

Civics + American History and Civics, 5 counts.

Elementary United States History and Civics + American History and Civics, 7½ counts.

Civics + Elementary United States History and Civics + American History and Civics, 7½ counts.

COMMERCIAL SUBJECTS.—The only commercial subjects that can be offered for academic credentials earned subsequent to January, 1909, are Business Arithmetic, Stenography (50 words), Stenography (100 words), Bookkeeping, Advanced Bookkeeping, Typewriting, Commercial Law and Commercial Geography.

SHOPWORK, ETC.—For the present no formal written examinations will be given in Home Science, Shopwork and Agriculture, but counts will be allowed for the successful completion of each year's work on the certificate of the Principal and the approval of a Department Inspector.

RATING OF ANSWER PAPERS.—All answer papers written in the academic schools are to be rated in per cents by the teachers under the supervision of the Principal. All preliminary papers standing 75 per cent. or more are to be reported in the blank furnished for that purpose. Preliminary papers of resident pupils who are not candidates for teachers' certificates are to be retained by the Principal for one year, subject to the call of the Department. Preliminary papers written by candidates for teachers' certificates and by non-resident students who may become claimants for free tuition as a result of the examination are to be sent to the Department for review.

The system of differentiated diplomas that will go into effect with the class that graduates in June, 1909, will make it necessary to report the results of Regents academic examinations in two distinct groups or classes: Class A will consist of those students who have completed one full year of high-school work previous to July 1, 1905; class B will consist of those students who have not completed one year of high-school work previous to July 1, 1905.

The names of all students in class A should be arranged in an alphabetic list and entered in the report, likewise the names of all students in class B should be arranged in a second alphabetic list and separately entered in the report. All academic papers written by students in class A, which are rated at 75 per cent. or more, should be put up in a separate package.

All papers written by students in class B, which are rated at 60 per cent. or more, should be put in another separate package. Both of these packages should be sent to the Department for review.

By the plan above outlined it is intended to so provide that all students who have already started fully on a high-school course may be graduated on the standards and in accordance with the requirements of the syllabus of 1900, except as to the three hours of additional work per year required for each of the remaining years in the course of each such student.

CANDIDATES not attending schools in which Regents examinations are held should send notice at least ten days in advance, stating at what time and in what studies they wish to be examined, that required desk room may be provided.

Candidates who fail to send this advance notice can be admitted only so far as there are unoccupied seats.

SAMPLE PAPERS.—The academic papers and the professional papers for each year are bound in separate volumes, either of which is mailed in paper covers for 25 cents. Unbound sample papers may be had for 1 cent each.

ADDRESS all communications, Examinations Division, State Education Department, Albany, N. Y.

UNIVERSITY CREDENTIALS.

1. PRELIMINARY (PREACADEMIC) CERTIFICATE.—Reading, Writing, Spelling, Elementary English, Arithmetic, Geography, and on certificates earned in June, 1907, and thereafter Elementary United States History and Civics (on examinations only.)

2. ACADEMIC DIPLOMA.—After mature deliberation the Department has decided to base the academic diploma upon a four-year curriculum which requires a student to pursue four subjects of study at a time with at least 18 lessons a week.

This increase of requirements makes necessary a corresponding change in the system of "counts." Hitherto 12 counts have been given for a year's work of 15 lessons a week—a diploma for 48 counts. Hereafter 18 counts will be given for a year's work of 18 lessons a week—a diploma for 72 counts.

The proposed increased requirement of 18 lessons a week will go into operation in September, 1905, but is not to be retroactive. Therefore the number of counts required under the new scheme of values for an academic diploma will be as follows:

For those completing the requirements for the diploma in

January, 1906	48 counts
June, 1906, and January, 1907	63 counts
June, 1907, and January, 1908	66 counts
June, 1908, and January, 1909	69 counts
June, 1909, and thereafter	72 counts

All counts earned before June 1, 1906, will be recorded as hitherto. All counts earned in examinations based on the 1900 syllabus will be increased 25% when applied to credentials earned after January, 1906, since 12 counts under one scheme of values are exactly equal to 15 under the other.

To enable the Department to issue examinations that shall fully protect the rights and interests of weak or slowly developing students, and, at the same time, test adequately the knowledge and training of the most capable, the following system of differentiated credentials has been adopted and will go into operation with the class that shall be graduated in June, 1909.

1. A diploma based on a general average of 65.
2. A diploma, *with credit*, based on a general average of 75.
3. A diploma, *with great credit*, based on a general average of 85.
4. A diploma, *with highest credit*, based on a general average of 90.

In computing general averages the rating of any answer paper not below 60 may be included.

The Regents academic diploma is issued only to those taking the Department's preliminary and academic examinations.

For academic diplomas earned prior to the June examination of 1909 the required groups of subjects will remain the same as under the 1900 syllabus, viz., 8 counts in English and 6 in each of the second, third and fourth groups, as estimated on the old basis. Each of these will, of course, be increased by 25 per cent. to reduce to the new standard.

For diplomas earned in June, 1909, and thereafter, the requirements will be as follows:

English, 13 counts; Mathematics, 10; History, 10; Science, 10; elective, 29. For the classical academic diploma: English, 13 counts; Mathematics, 10;

History, 5; Science, 5; Latin, 20; a second foreign language, 15; elective, 4. These new requirements go into effect June 1, 1909.

Standings earned in the uniform teachers' examinations or in the State teachers' examinations may be credited toward the preliminary certificate or the academic diploma for the number of counts assigned to the corresponding subjects in the academic examinations, and, likewise, standings earned in the academic examinations may be credited toward uniform certificates.

3. ADVANCED DIPLOMA.—This single diploma provides for all academic courses longer than the regular course covered by the academic diploma above. It is issued only to those who have earned the regular academic diploma, and 18, 36 or 54, etc., counts in addition. On its face are specified the total counts, its name being determined by the highest multiple of 18.

4. BUSINESS CREDENTIALS.—Advanced Bookkeeping, Business Arithmetic, Commercial Law, Business Practice and Technics, Commercial Geography, History of Commerce, Business English and Business Writing are *required business subjects;* and Stenography (100 word test passed with honor), Typewriting and Business English are *required Stenographers' subjects.* Credentials are issued as follows:

STATE BUSINESS DIPLOMA.—All preliminaries and the number of counts required for an academic diploma, including United States History (elementary or advanced), Civics, Economics and all of the required business subjects.

Graduates from a registered high-school course, which has included United States History, Civics and Economics, may take the required business subjects in any registered business school, but Regents examinations must be passed in all the required business subjects in every case.

STATE STENOGRAPHERS' DIPLOMA.—All preliminaries and the number of counts required for an academic diploma, including United States History, Civics, Economics and the required stenographers' subjects.

Graduates from a registered high-school course, which has included United States History, Civics and Economics, may take the required stenographers' subjects in any registered business school, but Regents examinations in all the required stenographers' subjects must be passed.

STATE BUSINESS CERTIFICATE.—Candidates must pass Regents examinations in all the business subjects.

STATE STENOGRAPHERS' CERTIFICATE.—Candidates must pass Regents examinations in all the stenographers' subjects.

The series of first-year certificates, second-year certificates, etc., will be no longer issued by the Department. The Department will, however, furnish uniform blanks to such schools as desire to use them, and the certificates may be issued by the schools over the signature of the Principal.

DUPLICATE CREDENTIALS.—On request at any time for a fee of 5 cents each, duplicates of our record cards will be issued, and for a fee of 25 cents a formal certificate under seal showing in any case all subjects passed to date. Such credentials will meet the needs of those who wish official verification of the school records either for admission to other schools or before regular certificates or diplomas have been earned. Duplicates of professional credentials, however, such as law and medical student certificates, will not be issued except on satisfactory evidence of loss or destruction of originals, or of filing with higher institutions.

INSTRUCTIONS TO CANDIDATES.

TO BE READ ALOUD TO ALL CANDIDATES BY THE PRINCIPAL OR THE DEPUTY IN CHARGE AT THE BEGINNING OF EACH SESSION.

1. No candidate shall communicate in any way, or bring to the examination books or helps of any kind, or question any examiner.

2. At the close of the examination in each subject each candidate must affix to his answer paper, in the line following the last answer, the following declaration, subscribe his name and then deliver his answer paper to the examiner:

I now, at the close of the examination in [name subject], declare that prior to this examination I had no knowledge of what questions were to be proposed, and have neither given nor received explanations or other aid in answering any of them.

3. Any candidate detected in trying to give or obtain aid will be instantly dismissed from the room and his papers for the entire week will be canceled.

4. Any candidate who with fraudulent intent endeavors to obtain any credential of the University shall be debarred from entering any Regents examination till admitted by special permission from the University after written application. The University reserves the right to revoke any of its credentials obtained by disregard or violation of any of its rules. Ignorance of these rules will not be accepted as an excuse.

5. No candidate shall enter the examination more than 45 minutes late, and no candidate shall leave the room within 45 minutes after the distribution of question papers.

6. Heed strictly all directions on the question papers and read the questions very carefully. Do not give information that is not asked for. Write in ink on both sides of the paper. Give special attention to general order, legibility and neatness. Use only paper distributed by the examiners.

7. Write answers in the order of the questions. Do not copy the questions, but write the number of each question in the left margin before the answer. Leave a line blank after the answer to each question.

8. Papers should not be folded. At the top of each sheet or half-sheet should be written on two separate lines: (1) Subject; (2) date; (3) place; (4) name, *e. g.*:

Arithmetic.	Albany High School.
June 15, 1906.	James Burns.

OUTLINE OF MUSIC STUDIES.

From the Syllabus of the American College of Musicians.

NOTATION.

The staff; meter; rhythm; F, G, and C clefs; signature of time and key; dynamics; tempo; form. The study should be objective throughout, the essential nature and relations of things being first considered, and then the signs therefor. The study should be accompanied from the first with daily exercises in writing, in rendering by voice or instrument, and in interpreting or reading by ear. This will give facility in the use of notation, accuracy in performance, and will render the contents of the staff intelligible to the ear. The cultivation of discriminating aural perception is much neglected, and yet the contents of a musical expression should be as intelligible to the ear when rendered into sound as are the contents of a picture to the eye.

GENERAL MUSIC HISTORY.

First Year.—1. Origin and nature of primitive music, vocal and instrumental; music among the Hebrews and other ancient nations; development by the Greeks; origin of the organ.

2. Music from the beginning of the Christian era through the first ten centuries; influence of the church; the Ambrosian and Gregorian modes; notation; origin of polyphony.

3. Music from about 1000 A.D. to 1400 A.D.; development of notation and polyphony; church and secular music; counterpoint; influence of the Crusades; the Troubadours and Minnesingers; the Folk Song; the organ.

4. Music, 1400 to about 1600; the advance of counterpoint; the Netherlandic epoch; progress and influence of secular and church music; culmination of counterpoint; rise of opera and oratorio; progress of instrumental music; improvement of the organ.

5. Music, 1600 to 1700, in Germany, Italy, France, England and other countries; development of the opera and oratorio; introduction of the harpsichord and clavichord; the progress of instrumental music; the violin group; wood and brass instruments and the organ; the orchestra.

6. Music, 1700 to the present; Italian, French and German opera; oratorio, cantata and passion music; instrumental music; the song; development of musical forms; the pianoforte; development of the modern tonal style; derivation of standard pitch.

MUSIC HISTORY.

Second Year.—In connection with the general outlines, the development of music in the following special lines should be studied: Ancient and modern tonality; standards of pitch; origin and improvement of instruments; art forms; systems of tuning; national characteristics; Italian, French and German opera; church and organ music; biography.

HARMONY.

First Year.—A thorough working knowledge of the formation, names and classification of intervals, scales, keys, chords; figured bass; structure of forbidden progressions. The student should be prepared to recognize these elements at sight and by ear, and to form them with facility upon the keyboard and staff.

Rules of part-writing; concords and their inversions in all keys; auxiliary and passing notes; cadences; the phrase and period; modulations by means of triads only; dictated and original exercises to be written and played; reading by ear.

Second Year.—Discords and their inversions; modulation; dictated and original exercises, with figured bass, to be written and played; harmonizing melodies; reading by ear.

Third Year.—Altered and ambiguous chords; dictated and original exercises in figured bass; modulation; harmonizing melodies with modulations; reading by ear; exercises to be written and played.

Fourth Year.—Organ point; suspension; anticipation; passing notes; melodic embellishments; harmonic embellishments; harmonizing melodies and unfigured basses; figuration; reading by ear; exercises to be written and played.

Fifth Year.—Advanced.

COUNTERPOINT.

First Year.—Two parts: one, two, three, four, six and eight notes against one; syncopation; florid counterpoint; dictated and original exercises, to be written and played daily throughout the course; reading by ear.

Second Year.—Three parts: all classes, as in first year. Four parts: all classes, as in first year.

Third Year.—Counterpoint in five or more parts; imitation; canon. In addition to the study of examples, the student must prepare original exercises throughout the course. Fugue: the subject; real and tonal answers; countersubject; episode; reply; modulation; stretto; pedal point; analysis and classification of examples; original work; reading by ear.

Fourth Year.—Double, triple and quadruple, with advanced study of subjects, as in third year.

TERMINOLOGY.

In the various departments of music a large number of terms of special significance and derived from many sources are employed, and with which the student of music should be acquainted. The study is designed to bring out the technical and exact meaning of such terms, together with their derivation, orthography and correct pronunciation. The study should include a critical examination of terms used in melody, rhythm, dynamics, meter, harmony, counterpoint, and, in short, in every branch of music. The following are examples: Define key, scale, mutation stop, triad, adagio, stretto, exposition, the inverted turn, etc.

MUSIC FORM.

First Year.—Meter; rhythm; section; phrase; period; small and large primary forms; licenses of construction; development of motives; composite primary form; theme and variations, étude, dance forms, march, idealized dance forms, special forms, reading and analysis throughout the course, with original work.

SECOND YEAR.—The Rondo: first, second, third and mutational forms; vocal forms; first and third parts of sonatina form in major and minor; omissions; second part of sonatina form.

THIRD YEAR.—The Sonata: principal subject; secondary subject; closing group; coda; connecting link; third part; modulations; modifications; developments; theoretic work; finale; higher rondo forms; the fourth and fifth forms; the slow movement; the composite large sonata; other applications of the instrumental forms; canon and fugue; reading and analysis throughout the course, with original work.

ÆSTHETICS.

The relation and functions of talent, emotion, intelligence and technic to expression; mechanical devices and processes; accents, their uses and classifications; nature of meter and rhythm; grammatical accent; æsthetic value of regular, displaced and syncopic accent; phrasing; characteristic accents, national and individual; melodic accents; thematic accent by transformations; quantitative accent; harmonic accent; utility of dissonances; the slur; auxiliary, neighboring and passing notes; suspension, anticipation and organ point. Dynamics as applied to melody; melody with and without accompaniment; simple and elaborate accompaniment; relative importance of interwoven melodies; dynamic effect of fundamental basses; dynamics in accompaniment; the crescendo and diminuendo; sudden dynamic changes; tempo; accelerando and ritardando; sudden changes of tempo; touch and tone color; use of the pedals; value of unity and diversity.

The study should be accompanied by ample illustrations, with examination of many examples and reading by ear. Special effort should be made to cultivate the critical in connection with the executive faculties.

ACOUSTICS.

This study should embrace the phenomena and laws relating to the production and properties of sound waves and tones, transmission, pitch, quality, velocity, reflection, refraction, vibration of strings and pipes, resonance and interference, beats and beat tones, musical intervals, temperament.

ORCHESTRATION.

Instruments played with a bow; instruments played with the hand; stringed instruments with keys; reed instruments; wind instruments without reeds; wind instruments with keyboards; brass instruments with mouthpieces; wood instruments with mouthpieces; instruments of percussion; miscellaneous instruments.

ORGAN, VOICE AND VIOLIN.

The Technical course in each of these branches will be published separately.

LIST OF PUBLICATIONS IN THE NEW YORK POINT PRINT.

These publications are obtained at the American Printing House for the Blind, Louisville, Ky.

LITERATURE.

LANGUAGE.

	PRICE.
Alphabet sheets by the 100	$0.50
A Class-Book in Etymology	2.80
Common-School Literature (3,000 Word Speller) Westlake	1.50
Composition and Rhetoric, Waddy, 2 volumes	7.00
English Dictionary, 3 volumes	10.50
English Grammar, Butler, 2 volumes	5.00
English Literature, Kellogg, 2 volumes	7.00
Exposition of New York Point Literary Notation, Part I	.30
Exposition of New York Point Literary Notation, Part II	.15
Exposition of New York Point Literary Notation, Part III	.15
Extracts from English Literature, Kellogg, 2 volumes	5.00
First Reader, Miss B	.15
Hand-Book of Punctuation, J. A. Turner	.75
Higher Lessons in English, Reed and Kellogg, 2 volumes	5.60
Illustrative Selections from American Literature, Painter, 2 volumes	5.00
Introduction to American Literature, Painter, 2 volumes	6.50
Language Exercises, Metcalf and Bright	2.80
Nature Readers, Seaside and Wayside Series, No. 1	.75
Nature Readers, Seaside and Wayside Series, No. 2	3.00
Nature Readers, Seaside and Wayside Series, No. 3, Part I	2.50
Nature Readers, Seaside and Wayside Series, No. 3, Part II	2.50
Nature Readers, Seaside and Wayside Series, No. 4, Part I	3.50
Nature Readers, Seaside and Wayside Series, No. 4, Part II	3.50
New Word Analysis, Swinton	4.00
Our World Reader, No. 1, Mary L. Hall	3.50
Pieces for the Primary Class	.75
Point Primer, Wait	.15
Point Reader, No. 1	.25
Point Reader, No. 2	.40
Point Reader, No. 3	.40
Point Reader, No. 4	.40
Point Reader, No. 5	.40
Point Reader, a continuation of Appleton's Readers, No. 6	2.40
Point Reader, a continuation of Appleton's Readers, No. 7	2.40
Point Reader, a continuation of Appleton's Readers, No. 8	2.80
Progressive Reading Course, Aldrich and Forbes—	
Reader No. 1, Part I, pamphlet	.40
Reader No. 1, Part II, pamphlet	.40
Reader No. 2, Volume I	.50
Reader No. 2, Volume II	.50

Progressive Reading Course, Aldrich and Forbes—	
Reader No. 2, Volume III	$0.50
Reader No. 3, Volume I	.60
Reader No. 3, Volume II	.60
Reader No. 3, Volume III	.60
Reader No. 3, Volume IV	.60
Reader No. 4, Part I, Volume I	1.25
Reader No. 4, Part I, Volume II	1.25
Reader No. 4, Part II, Volume I	1.25
Reader No. 4, Part II, Volume II	1.25
Reader No. 5, Part I, Volume I	2.00
Reader No. 5, Part I, Volume II	2.00
Reader No. 5, Part II, Volume I	2.00
Reader No. 5, Part II, Volume II	2.25
Spanish Stenographic New York Point System	.15
Stories for Children (in graded-sized type), Mrs. Lane	.75
The Child's First Reader, Cyr	1.25
The Child's Second Reader, Cyr	2.00
The Child's Third Reader, Cyr	3.50
The Child's Fourth Reader, Cyr, 2 volumes	7.00
The Child's Fifth Reader, Cyr, 2 volumes	7.00
The Rational Spelling Book, Dr. J. M. Rice, 9 pamphlets, each	.30
Two Book Course in English, Mary E. Hyde, Book I	3.50
Two Book Course in English, Mary E. Hyde, Book II, 2 volumes	7.00
Word-Building, Reed and Kellogg	3.50
Word-Method Speller, W. Swinton	2.80
Word-Primer, W. Swinton	.75
Words and Letters for Spelling Frames, per 100	.15
Words and Their Uses, R. G. White, 2 volumes	7.00
Words and Their Ways in English Speech, J. B. Greenough, 2 volumes	7.00

Poetry and Poetic Dramas.

A Midsummer Night's Dream, Rolfe's Notes	2.00
As You Like It, Rolfe's Notes	2.00
Dante's Inferno, condensed	.55
Early English Ballads, J. S. Clark	.50
Enoch Arden; The Lotus Eaters, Tennyson	.60
Essay on Man, Pope, Nos. 83, 84, from English Classics	1.25
Evangeline, Longfellow, with notes	1.00
Elegy, Gray	.40
Faust, A Tragedy, Goethe, translated by Bayard Taylor, 2 volumes	7.00
Fire Worshippers, from Lalla Rookh, Moore	.50
Hamlet, with Rolfe's Notes	3.50
Homer's Iliad, Books 1, 6, 22, 24, Pope	2.00
Idylls of the King; Enid, Elaine, Guinevere, and the Coming of Arthur, A. Tennyson	3.50
In Memoriam, A. Tennyson, No. 57, from English Classics	1.50
Julius Cæsar, with Rolfe's Notes	3.50

King Lear, Rolfe's Notes	$3.50
King Richard III, with Rolfe's Notes	3.25
Lady of the Lake (condensed), Scott	1.75
L'Allegro, Il Penseroso, Comus, Lycidas, Hymn on the Nativity, Milton	2.25
Lays of Ancient Rome, Macaulay	2.00
Macbeth, with Rolfe's Notes	3.00
Marmion, Scott	2.50
Palamon and Arcite, Dryden	1.75
Paradise Lost, first four books, Milton	3.00
Paradise Lost, complete, 2 volumes	7.00
Romeo and Juliet (Rolfe's Notes) Shakespeare	3.00
Samson Agonistes, Milton, Nos. 110, 111, from English Classics	1.50
Saul and Other Poems, R. Browning, No. 210, from English Classics	1.25
Select Poems	2.75
Selections from Poems by Mrs. Browning	.40
Selections from Poems by Robert Browning	.60
Selections from Burns	2.25
Selections from Holmes	2.80
Selections from Longfellow	2.80
Selections from Whittier	2.80
Selections from Schiller's Poems and Ballads	1.50
She Stoops to Conquer, Goldsmith	2.25
Snow-Bound, Whittier	.25
Sohrab and Rustum, Arnold	.50
Thanatopsis and Other Poems, Bryant	.50
The Armada and Other Poems, Macaulay	.60
The Ancient Mariner, Coleridge	.50
The Deserted Village, Goldsmith	.50
The Life and Death of Jason, Morris	.60
The Merchant of Venice, Rolfe's Notes	3.50
The Pilgrimage of Childe Harold, Byron	3.50
The Princess, Tennyson	2.00
The Prisoner of Chillon, Byron	.25
The Queen's Wake, Hogg	.40
The Taming of the Shrew, with Rolfe's Notes	2.50
The Song of Hiawatha, H. W. Longfellow	2.50
The Tempest, Shakespeare	3.00
The Vision of Sir Launfal, Lowell	.25
Twelfth Night (Rolfe's Notes), Shakespeare	2.50

Essays, Novels and Prose Dramas.

A Day in Athens with Socrates, Plato	2.75
Beside the Bonnie Brier Bush, Maclaren	3.50
Bob, Son of Battle, Olivant, 2 volumes	6.00
Conduct of Life, Emerson, 2 volumes	7.00
Colonel Carter of Cartersville, F. Hopkinson Smith	3.00
Daphne, Margaret Sherwood	2.00
English Humorists, Thackeray, 2 volumes	4.00

Essay on Burns, Carlyle	$2.00
Essay on Milton, Macaulay	2.00
Essay on Pilgrim's Progress	.60
Fisherman's Luck, Rev. H. Van Dyke	3.00
Henry Esmond, Thackeray, 3 volumes	10.50
Ivanhoe (condensed), Scott	2.25
Kenilworth (condensed), Scott	2.00
Little Miss Phoebe Gay, Helen D. Brown	2.00
Optimism, Helen Keller	.50
Paolo and Francesca, A tragedy in four acts, S. Phillips	.85
Picciola, Saintaine, 2 volumes	6.00
Quentin Durward, Sir Walter Scott, 3 volumes	10.50
Rebecca of Sunnybrook Farm, Kate Douglas Wiggin, 2 volumes	6.00
Richelieu, Bulwer	2.00
Selected Stories, T. B. Aldrich, 2 volumes	5.00
Selections from "Character," Smiles	3.50
Selections from "Discourses on Art," Reynolds	1.50
Selections from Bacon's Essays	.50
Selections from Tales from Shakespeare, by Charles and Mary Lamb, 2 volumes	5.00
Self-Help, Smiles, 3 volumes	10.50
Silas Marner, George Eliot	3.50
Sir Roger de Coverly Papers, Addison	.60
Sketch Book, Washington Irving, 3 volumes	10.50
Spectator Papers, Addison	.75
Tale of Two Cities, Dickens, 3 volumes	10.50
Talks with Athenian Youths, Plato	2.50
Talks with Socrates about Life, Plato	2.50
That Preston Girl, Nina Rhoades	3.50
The Bar Sinister, Richard Harding Davis	.75
The Battle Ground, Ellen Glasgow, 2 volumes	7.00
The Day's Work, Rudyard Kipling, 2 volumes	7.00
The Golden Age, Kenneth Grahame	3.00
The Heart of the Ancient Woods, Roberts	3.25
The House of the Seven Gables, Hawthorne, 2 volumes	7.00
The Last of the Mohicans, Cooper, 3 volumes	10.50
The Maine Woods, H. D. Thoreau, 2 volumes	7.00
The Man Without a Country, Rev. E. E. Hale, D.D	.40
The Old Manse and a Few Mosses, Hawthorne	1.50
The Oregon Trail, Francis Parkman, 2 volumes	7.00
The Pilot (condensed), Cooper, 2 volumes	7.00
The Queen's Twin and Other Stories, Sarah O. Jewett	3.00
The Strenuous Life, Theodore Roosevelt	3.50
The Virginian, Owen Wister, 3 volumes	9.00
Treasure Island, R. L. Stevenson	3.50
Undine, De La Motte Fonque	2.50
Via Crucis, F. Marion Crawford, 2 volumes	7.00
Voyage to Brobdingnag, Swift	.75
Voyage to Lilliput (condensed), Swift	.50
Wild Animals I Have Known, E. Thompson-Seton	3.00

History and Biography.

About Old Story Tellers, D. G. Mitchell	$3.25
Abraham Lincoln, C. Schurz	1.00
A Bird's-Eye View of Our Civil War, T. A. Dodge, 2 volumes	6.00
Adams and Jefferson, Webster	.50
A History of the American Nation, A. C. McLaughlin, 3 volumes	10.50
Ancient History for Beginners, G. W. Botsford, Ph.D., 3 volumes	9.00
A Short History of the English People, J. R. Green, 9 volumes	31.50
Augustus Cæsar and the Organization of Roman Empire, J. B. Firth, B.A., 2 volumes	7.00
Autobiography of Benjamin Franklin	3.50
Beginnings of New England, Fisk, 2 volumes	6.00
Boone and Other Pioneers	2.25
Brief History of the United States, Barnes, 3 volumes	8.40
Bunker Hill Orations, Webster	.75
Cicero, and the Fall of the Roman Empire, Strachan-Davidson, 2 volumes	7.00
Clive, Macaulay	2.25
Conquest of Granada, Irving, 3 volumes	10.50
Conciliation with American Colonies, Burke	1.75
Critical Period of American History, Fisk, 2 volumes	7.00
Dutch and Quaker Colonies in America, Fisk, 4 volumes	13.00
English History, Montgomery, 3 volumes	10.50
Four Georges, Thackeray	2.75
Frederick the Great, Macaulay	2.50
Frontenac (New France), Parkman, 2 volumes	7.00
General History (Civilization), Barnes, 2 volumes	6.00
General History (Political), Barnes, 3 volumes	7.20
Heroes and Hero Worship, Carlyle, 2 volumes	6.00
Hero Tales from American History, Lodge and Roosevelt	3.50
Julius Cæsar. Heroes of the Nation Series, Fowler, 2 volumes	7.00
La Salle and the Discovery of the Great West, Parkman, 2 volumes	7.00
Leading Facts in French History, D. H. Montgomery, 2 volumes	7.00
Literary Friends and Acquaintances, Howells, 2 volumes	6.25
Mahomet, Irving, 2 volumes	6.00
Napoleon, W. O'Conners Morris, 2 volumes	7.00
Old Virginia and Her Neighbors, Fisk, 4 volumes	12.00
Outlines of History, Swinton, 3 volumes	9.00
Peter the Great, Motley	2.00
Pioneer History Stories, C. McMurray	3.50
Pioneers of France in New World, F. Parkman, 2 volumes	7.00
Primary History of the United States, Barnes	2.80
Representative Men, Emerson	3.50
Revolt of the Tartars, De Quincey	1.50
Robert E. Lee, H. A. White, 3 volumes	9.00
Samuel Johnson, Macaulay	1.50
Selections from Plutarch's Lives, 3 volumes	10.50
Successors to Mahomet, Washington Irving, 2 volumes	7.00
Sir Walter Scott, Morley	3.50
Socrates, Plato	2.75

Stories of Great Americans, Eggleston	$1.50
Stories from Scottish History, Rolfe	3.50
The American Scholar, Emerson	.60
The American Revolution, Fisk, 4 volumes	13.00
The Conspiracy of Pontiac, Parkman, 3 volumes	10.50
The Discovery of America, Fisk, 5 volumes	15.00
The Life and Writings of Addison, Macaulay	2.00
The Making of an American, Jacob A. Riis, 2 volumes	6.00
The Story of My Life, Helen Keller, 2 volumes	7.00
The Story of the Greeks, H. A. Guerber, 2 volumes	4.00
The Story of the People of England in the Nineteenth Century, Justin McCarthy, 2 volumes	7.00
United States History, McMaster, 3 volumes	10.50
Up from Slavery, Booker T. Washington	3.50
Warren Hastings, Macaulay	3.50
William E. Gladstone, James Bryce	.75
Young People's History of England, Miss Yonge	3.50
Young People's History of France, Miss Yonge, 2 volumes	5.60
Young People's History of Greece, Miss Yonge	3.50
Young People's History of Rome, Miss Yonge	3.50

Latin.

Beginner's Latin Book, Collar and Daniell, 2 volumes	6.00
Cæsar's Commentaries	2.00
Exercises in Latin Prose Composition, E. Jones, A.M	3.50
Introduction to Virgil's Æneid, C. Knapp, Ph.D	2.00
Latin Grammar, Allen and Greenough, 3 volumes	10.50
Latin Literature, J. W. McKail, 2 volumes	6.00
Latin Vocabulary, Allen, 3 volumes	6.00
Notes on Cæsar's Commentaries, Greenough and Daniell, 3 volumes	9.00
Six Orations of Cicero, with notes, Allen and Greenough	3.50
Against Catiline, No. 1	.50
Against Catiline, No. 2	.40
Against Catiline, No. 3	.40
Against Catiline, No. 4	.40
For Archias	.40
For the Manilian Law	.75
Talks with Cæsar	1.50
The Eclogues of Virgil, Greenough's Notes, in 1 volume	3.50
Separately in pamphlets	.30
Virgil's Æneid, Books 1, 2, 3, 4, 5, 6, Greenough's Notes, 2 volumes	7.00
Separate books in pamphlets	1.00

French.

A French Grammar, Fraser and Squair. (In press)	
A French Reader, with vocabulary, Aldrich and Foster, 3 volumes	10.50
Foundations of French, Aldrich and Foster	3.50
Le Voyage de M. Perrichon, Labiche et Martin. (In press)	
Madame Thérèse, Erckmann-Chatrian. (In press)	

German.

A Practical German Grammar, Calvin Thomas, 4 volumes	$14.00
Bilderbuch ohne Bilder, Anderson. (In press)	
Die Journalisten, Gustav Freytag. (In press)	
Die Jungfrau von Orleans, Schiller, German text, Introduction by J. Nichols	3.00
Einer Musz Heiraten, Alex Wilhemi, and Eigensinn, Roderick Benedix	
Fritz auf Ferien, Hans Arnold, German text	1.00
German Lessons, Harris	3.50
German Reader, Harris, 2 volumes	6.00
German Vocabulary	3.50
Hermann und Dorothea, Goethe. (In press)	
Historische Erzaehlungen, Dr. F. Hoffman. (In press)	
History of German Literature, R. W. Moore, 2 volumes	6.00
Immensee, Theodor Storm, German text	1.50
Minna von Barnhelm, G. E. Lessing, German text	3.00
Selections from Heine's Poems, German text. (In press)	
Wilhelm Tell, Schiller, German text	3.50

Mathematics.

Algebra, Peck, 2 volumes	5.60
Arithmetic Without a Pencil, Edith M. Joy, 2 volumes	4.00
Book of Diagrams from Wells' Plane Geometry	1.00
Captions from Wells' Plane Geometry (Demonstrations and cuts omitted)	3.50
Essentials of Algebra, Webster Wells, 2 volumes	7.00
Logarithmic Tables of Natural Sines, Cosines, Tangents and Cotangents	2.50
Logarithmic Tables of Numbers, Wells	1.50
Logarithmic Tables of Sines, Cosines, Tangents and Cotangents, Wells	4.00
Multiplication Tables by the 100	1.00
Mental Arithmetic, Colburn	2.00
New Primary Arithmetic, J. H. Walsh	3.50
New Grammar School Arithmetic, J. H. Walsh, 3 volumes	10.50
Plane Geometry in full, 2 volumes, Wells	5.60
Primary Arithmetic Reader, Hall	.75
Solid Geometry, Wells	3.50
Trigonometry, Wells	3.50
Written Arithmetic, Robinson, 3 volumes	8.40

Philosophy.

A Primer of Psychology, Ladd	3.50
Ethics, Mrs. Julia M. Dewey	3.00
Mental and Social Culture, Loomis	3.50
Psychology, William James, 3 volumes	10.50
The Story of the Mind, J. M. Baldwin	3.50

Economics.

American Politics, Johnston, 2 volumes	6.00
Constitution of the United States and Declaration of Independence	.75
Civil Government in the United States, Fisk, 2 volumes	7.00
Elements of Sociology, F. H. Giddings, 2 volumes	7.00
First Presidential Message of Theodore Roosevelt	1.40
Outlines of Economics, R. T. Ely, 2 volumes (Chautauqua Edition)	7.00

Science.

A Popular Zoölogy, J. N. Steele, Ph.D., and J. W. B. Jenks, A.M..... $3.50
Elements of Astronomy, C. A. Young, 3 volumes..... 10.50
Elements of Physics, Gage, 3 volumes 10.50
Elementary Geology, Tarr, 2 volumes..... 7.00
First Steps in Scientific Knowledge, Paul Bert—
Vol. I. Animals..... 1.50
Vol. II. Plants, Stones and Soils 1.50
Vol. III. Physics and Chemistry..... 2.50
Vol. IV. Animal and Vegetable Physiology..... 1.50
The same, complete in 3 volumes 6.00
New Geological Story, Dana..... 3.50
Popular Chemistry, Steele, 2 volumes..... 7.00
Science Primer of Astronomy, Lockyer 1.75
Selections from Chapters on Animals, Hammerton..... 3.50
Sound and Its Phenomena, E. C. Brewer..... 3.50
The Story of the Earth, H. G. Seeley, F.R.S..... 3.00
The Story of the Earth's Atmosphere, Douglas Archibald, M.A 3.00
The Story of Germ Life, H. W. Conn 3.50
The Story of the Plants, Grant Allen..... 3.50
The Student's Helmholtz, J. Broadhouse, 2 volumes..... 7.00

Technical Works.

How to Knit and Crochet, Mrs. H. E. Pierson..... .50
The Practical Piano Tuner, Charles E. Moscow ..... .50
Tuners' Guide; Tuning the Pianoforte, W. Geib 2.00

Physiology.

Applied Physiology, F. Overton, A.M., M.D., 2 volumes..... 7.00
Physiology, Huxley, 2 volumes..... 7.00
Temperance Physiologies (Pathfinder Series), 3 volumes—
Child's Health Primer 1.50
Young People's Physiology..... 3.00
Steele's Abridged Physiology..... 3.00

Geography.

Cardboard Maps, bound in 3 volumes, 18 x 19 inches 20.00
Essentials of Geography, Fisher 2.80
Geography, Werner, 2 volumes 6.50
Physical Geography, Maury, 2 volumes..... 5.60

Travels and Adventures.

A Handbook of Modern Japan, E. W. Clement, 2 volumes 6.00
Among the Rockies, No. 11, from the Companion Library..... 1.50
An Adventure with a Dog and a Glacier, Muir..... .30
At Home in the Forest, No. 9, from the Companion Library..... 1.50
Glimpses of Europe, No. 2, from the Companion Library..... 1.50
In Alaska, No. 10, from the Companion Library..... 1.50
In Porto Rico, No. 21, from the Companion Library..... .75
In the Philippines, No. 22, from the Companion Library ..... .75
In the Southwest, No. 12, from the Companion Library..... 1.50

Mid-Ocean America, No. 23, from the Companion Library	$0.75
Old Ocean, No. 5, from the Companion Library	1.25
On the Gulf, No. 15, from the Companion Library	1.25
On the Plains, No. 13, from the Companion Library	1.50
Our Hundred Days in Europe, O. W. Holmes	3.50
Sailing Alone Around the World, Captain John Slocum, 2 volumes	6.00
Sketches of the Orient, No. 4, from the Companion Library	1.25
Stories of American Life and Adventure, E. Eggleston	3.00
Tales of Adventure told by Adventurers, 2 volumes	7.00
Tales of Discovery told by Discoverers, 2 volumes	7.00
The American Tropics, No. 3, from the Companion Library	1.50
The Great Lake Country, No. 14, from the Companion Library	1.25

Children's Books.

Æsop's Fables	2.40
Aunt Martha's Corner Cupboard, M. and E. Kirby	.75
Birds and Bees, Burroughs	2.00
Bits of Bird Life, No. 7, from the Companion Library Series	1.25
Boys of Other Countries, Bayard Taylor	2.00
Captain January, Laura E. Richards	1.25
Chapters from a World of Wonders	3.50
Child Life in Tale and Fable, Blaisdell	1.50
Childhood of the World, Clodd	1.50
Cuore, An Italian Schoolboy's Journal, Edmondo de Amicis, 2 volumes	6.00
Daddy Darwin's Dove Cote, Mrs. Ewing	.50
Daffy Down Dilly and Other Stories, Hawthorne	1.50
Fairy Stories and Fables, M. A. Baldwin	1.75
Fairy Tales, Hans Christian Andersen	2.80
Fancies of Child-Life	1.00
Feathertop, Hawthorne	.25
Friends in Feather and Fur, Johonnot	2.00
Gods and Heroes of the North, Isabella White	.60
Grandfather's Chair, Hawthorne	3.50
Jack the Giant Killer	.25
King of the Golden River, Ruskin	.50
Life in the Sea, No. 6, from the Companion Library Series	1.50
Old Greek Stories, M. A. Baldwin	3.00
Old Stories of the East, M. A. Baldwin	3.00
Our Little Neighbors, No. 8, from the Companion Library	1.25
People and Places, Australasia, Pratt	2.00
People and Places, China, Pratt	1.75
People and Places, England, Pratt	2.00
People and Places, India, Pratt	1.50
People and Places, Northern Europe, Pratt	1.75
Puss in Boots	.25
Rab and His Friends, Brown	.25
Rill from the Town Pump and Mrs. Bullfrog, Hawthorne	.25
Robinson Crusoe, De Foe, 2 volumes	6.00
Sarah Crewe, Mrs. F. H. Burnett	1.00
Selections from Grimm's Fairy Tales	2.80

Sharp Eyes and Other Papers, Burroughs $2.00
Stories Mother Nature Told Her Children, Andrews 1.50
Stories of Industry, A. Chase and E. Clow 3.50
Stories of Kindness, No. 19, from the Companion Library Series 1.25
Stories of Purpose, No. 1, from the Companion Library Series 1.50
Stories of Success, No. 18, from the Companion Library Series 1.50
Tales from the Arabian Nights 2.80
Tales from the White Hills, Hawthorne 1.50
Tanglewood Tales, Hawthorne 3.50
The Jungle Book, Rudyard Kipling 3.50
The Peace Egg, Mrs. Ewing ..... .25
The Second Jungle Book, Rudyard Kipling 3.50
The Seven Little Sisters, Andrews 1.50
The Story of Extinct Civilization of the East, R. E. Anderson, M.A., F.A.S. 3.50
The Story of Geographical Discovery, J. Jacobs 3.00
The Story of Life in the Seas, S. J. Hickson 3.00
The Story of the Æneid (condensed), A. J. Church ..... .75
The Story of Iliad (condensed), A. J. Church ..... .75
The Story of the Living Machine, H. W. Conn 3.50
The Story of the Solar System, G. F. Chambers, F.R.S. 3.50
The Story of the Stars, G. F. Chambers, F.R.S. 3.50
Two Little Confederates, T. N. Page 2.25
Wonder Book, Hawthorne 3.25

Religious Books.

A Manual of Short Daily Prayers for Families, compiled by Rev. S. Hart, D.D. .35
Bible Blessings 2.50
Bible History for Christian Schools, Volrath Vogt 1.00
Dairyman's Daughter 1.20
Hymn Book, 2 volumes 4.50
In His Name 2.50
Living by the Spirit, H. W. Dresser .....
Looking Unto Jesus ..... .25
Luther's Small Catechism ..... .15
Pilgrim's Progress, 3 volumes 5.00
Roman Catholic Catechism, printed for the Diocese of Louisville ..... .75
Selections from Thomas à Kempis 1.20
Stalker's Life of Christ 2.50
Sunday School Weekly, a year 1.50
The Book of Common Prayer, 2 volumes 6.00
The Faith of Our Fathers, Cardinal Gibbons, 2 volumes. (Printed for a lady in Baltimore) 4.00
Two Addresses, Rev. Henry Drummond ..... .75
Wee Davie and a Trap to Catch a Sunbeam 1.00
Woodman's Nanette, and Other Tales 2.50

LIST OF MUSIC PUBLICATIONS IN THE NEW YORK POINT PRINT.

These publications are obtained at the American Printing House for the Blind, Louisville, Ky.

MUSIC CULTURE.

	PRICE
Æsthetics of Musical Art, Dr. F. Hand, Book 1	$3.50
Beethoven and His Forerunners, D. G. Mason, 2 volumes	6.00
Bell's Miniature Series of Musicians:	
Chopin, by E. J. Oldmeadow	75
Gounod, by H. Tolhurst	.75
Mendelssohn, by V. Blackburn	.75
Mozart, by E. Prout	1.00
Sullivan Arthur, by H. S. Wyndham	.75
Catechism of Musical Æsthetics, Dr. H. Riemann	1.75
Chopin and Other Musical Essays, H. T. Finck	3.00
Composition, Dr. J. Stainer	2.25
Counterpoint, Dr. J. F. Bridge	.75
Explanatory Introduction to the Riemann edition of the Beethoven Sonatas	.10
Guitar Method, Carcassi, Parts I and II	3.00
History of Pianoforte Music, J. C. Filmore	3.50
How to Listen to Music, H. E. Krehbiel, 2 volumes	5.00
How to Teach Bands, F. J. Keller	.50
Hymn Tunes, 82 selections	2.00
Key to Wait's Musical Notation, revised	.25
Lessons in Musical History, J. C. Filmore	2.00
Letters from Great Musicians, Alethea B. Crawford and Alice Chapin	2.50
Manual of Musical History, Ritter	.50
Materials Used in Musical Composition, Percy Goetschius, complete in 5 volumes: Vol. I, $2.50; Vol. II, $2.00; Vol. III, $2.00; Vol. IV, $2.00; Vol. V, $1.25	9.75
Mezzotints in Modern Music, by J. Hunecker, 2 volumes	6.00
Modern Composers of Europe, A. Elson, 2 volumes	5.00
Music and Culture, K. Merz	2.00
Music and Its Masters, O. B. Boise	2.50
Music and Morals (selections), Rev. H. R. Haweis	1.50
Music Talks with Children, Thomas Tapper	2.50
Music as a Representative Art, G. L. Raymond	1.50
Music in Its Relations to the Intellect and the Emotions, J. Stainer	.60
Musical History, G. A. MacFarren	2.50
National Music of the World, Chorley	3.00
New York Point Musical Notation, Wm. B. Wait	1.00
New York Point Musical Notation, duplicate in line and point	1.60
New York Point Musical Notation in Line	1.00

Normal Course of Pianoforte Technic, Wm. B. Wait	$1.60
Notes on Tuning, J. A. Simpson	.25
Organ Method, Dr. J. Stainer, 2 volumes	2.00
Panofka's Vocal Lessons, 2 volumes	.40
Pronouncing Dictionary of Musical Terms, edited by B. B. Huntoon, 2 volumes	5.00
Purity in Music, A. F. Theibaut, translated by Broadhouse	2.00
Rhythm and Harmony in Poetry and Music, G. L. Raymond, 2 volumes	5.00
Sound and Its Phenomena, Brewer	3.50
Stories about Musicians, Mrs. Ellet, 3 volumes	9.00
Stories of Famous Operas, H. A. Guerber	3.50
Stories of the Wagner Operas, H. A. Guerber	3.50
The Elements of Harmonic Notation, Wm. B. Wait	1.00
The Elements of the Beautiful in Music, Stainer	1.00
The Great German Composers, J. Stieler, 2 volumes	5.00
Theory of Music, L. C. Elson	3.00
The Standard Operas, G. P. Upton, 2 volumes	6.00
The Students' Helmholtz, Broadhouse, 2 volumes	7.00
The Wagner Story Book, Henry Frost	3.50
Touch and Technic, Dr. William Mason, Vol. I	.75
Tuners' Guide; Tuning the Pianoforte, W. Geib	2.00
Violin Method, Louis Schubert, first part	2.00
What is Good Music, W. J. Henderson	3.00
Wonder Tales from Wagner, A. Alice Chapin	3.50

PIANOFORTE MUSIC.

Bach, J. S.....Prelude, No. II, from the Well-tempered Clavier, Tausig selected*	.05
Bach, J. S.....Fugue, No. II, from the Well-tempered Clavier, Tausig selected*	.05
Bach, J. S.....Prelude, No. III, from the Well-tempered Clavier, Tausig selected*	.15
Bach, J. S.....Fugue, No. III, from the Well-tempered Clavier, Tausig selected*	.05
Bach, J. S.....Prelude, No. IV, from the Well-tempered Clavier, Tausig selected*	.10
Bach, J. S.....Fugue, No. IV, from the Well-tempered Clavier, Tausig selected*	.15
Bach, J. S.....Prelude, No. VII, from the Well-tempered Clavier, Tausig selected	.05
Bach, J. S.....Fugue, No. VII, from the Well-tempered Clavier, Tausig selected	.05
Bach, J. S.....Twelve Preludes*	.75
Bach, J. S.....Fifteen Two-voiced Inventions*	1.00
Bach, J. S.....Allemande* and Courante,* from the G major suite, Kullak edition, each	.10
Bach, J. S.....Gavotte* and Bourrée,* from the G major suite, Kullak edition, each	.05
Bach, J. S.....Gigue, from the G major suite, Kullak edition*	.20

* Prescribed for Associateship Examinations of the American College of Musicians.

Bach, J. S.	Fugue from the Toccata in E minor, Kullak edition*			$0.15
Bach, J. S.	Preambulum, Kullak edition*			.05
Bach, J. S.	Prelude in C, No. 32, from Pianists' First and Second Year			
Bach, J. S.	Bourrée in B minor, from Violin Sonata No. 2			.05
Bach, J. S.	Bourrée in G major, from Violoncello Sonata No. 4			.05
Bach, J. S.	Album of twenty-one selected pieces, Schirmer's Library Edition, Vol. 12			1.00
Bach-Mason	Gavotte in D major, from the sixth sonata for Violoncello			.15
Baumfelder, F.	"Kinderscenen"	Op. 270	Nos. 1 to 8	.50
Beaumont, P.	Berceuse, "Slumber Sweetly"			.10
Beethoven, L.	Seven Bagatelles	Op. 33		.60
Beethoven, L.	Sonatina	49	No. 1	.50
Beethoven, L.	Sonatina	49	2	.40
Beethoven, L.	Sonata Pathetique, Riemann edition*	Op. 13		.85
Beethoven, L.	Sonata in A flat, Steingraeber edition*	26		.75
Beethoven, L.	Sonata in F minor	2	No. 1	.60
Beethoven, L.	Thirty-three Variations on a Waltz, by Diabelli	Op. 120		1.15
Beethoven, L.	Minuet in C, No. 43, from Pianists' First and Second Year			
Beethoven, L.	Sonatina, No. 1 in G. No. 19, from Pianists' First and Second Year			
Beethoven, L.	Album-Leaf, "Für Elise"			.05
Behr, F.	Child's Song, In the Month of May, Child's Play, Shepherd's Song, Op. 575, Nos. 1, 2, 3 and 6. Nos. 1, 2, 3 and 4, from Pianists' First and Second Year.			
Biedermann, A. J.	Spring Flowers. No. 5, from Pianists' First and Second Year			
Biedermann, A. J.	The Old Man in Leather	Op. 91	No. 2	
	No. 7, from Pianists' First and Second Year			
Blakeslee, A. C.	Crystal Fountain Waltz	Op. 25		.05
Blakeslee, A. C.	May Party Dance	9		.10
Bohm, C.	Charge of the Uhlans, Grand Galop Militaire (four hands)			.20
Bohm, C.	With Song and Mirth	Op. 153		.15
Bohm, C.	Fanfare, Rondo Militaire (four hands)	303		.20
Burgmüller, F.	Twenty-five progressive pieces	100		1.00
Chaminade, C.	Album of 17 pieces for Piano. Vol. 1			.50
	No. 1. Sérénade	Op. 29.		
	2. Minuetto	23.		
	3. Air de Ballet	30.		
	4. Pas des Amphores			
	5. Callirhoë			
	6. Lolita	54.		
	7. Scarf-Dance			
	8. Pièce Romantique	9	No. 1.	
	9. Gavotte	9	2.	
Chopin, F.	Polonaise	Op. 40	No. 1	.10

* Prescribed for Associateship Examinations of the American College of Musicians.

Chopin, F.	Valse*	Op. 64	No. 1	$0.10
Chopin, F.	Valse Brillante*	34	1	.30
Chopin, F.	Valse Brillante*	34	3	.10
Chopin, F.	Valse*	69	1	.10
Chopin, F.	Grande Valse*	42		.15
Chopin, F.	Nocturne, No. 11*	37	1	.10
Chopin, F.	Nocturne, No. 12*	37	2	.30
Chopin, F.	Nocturne*	9	2	.05
Chopin, F.	Mazurka*	7	3	.10
Chopin, F.	Mazurka*	50	1	.05
Chopin, F.	Étude	10	5	.10
Chopin, F.	Étude	25	9	.10
Chopin, F.	Prelude	28	3	.05
Chopin, F.	Prelude	28	15	.10
Chopin, F.	Impromptu	29	1	.15
Chopin, F.	Deuxième Ballade	38	2	.20
Chopin, F.	Troisième Ballade	47		.35
Chopin-Liszt	Polish Song	74	No. 2	.25
Clementi, M.	Sonatinas, edited by Cotta	36	Nos. 1,2,3,4,5&6	.75
Clementi, M.	Gradus ad Parnassum, Études Nos. 1 and 2			.15
Cramer, J. B.	Études, Nos. 1, 7, 8			.25
Czerny, C.	101 Explanatory Lessons	Op. 261		2.00
Due, F	Bric-à-brac, Album Musicale			1.00
Ehmant, A.	Thirty-six Melodic and Rhythmical Studies, 4 books			1.00
Engelmann, H.	Awakening	Op. 620	No. 2	.05
Engelmann, H.	The Diamond Medal March and Two Step	Op. 523		.10
Eugene, M. C.	Cupid's Garden			.05
Gade, Niels W.	Christmas Pieces	Op. 36	Nos. 1,2,3,4,5&6	.50
Gaide, P.	Dance of the Gnomes	36		.10
Geibel, A	Gavotte Allemande			.10
Giese, T	Six melodious pieces	Op. 293		.50
Goerdeler, R	Electric Flash Galop (4 hands)			.10
Godard, B.	Mazurka	Op. 54	No. 2	.10
Goldner, W	Gavotte Mignonne			.10
Grieg, E.	First Peer Gynt Suite	Op. 46		.30

No. 1. Morning-Mood.
2. Ase's Death.
3. Anitra's Dance.
4. In the Hall of the Mountain-King.

Grieg, E.	Lyrical Pieces	Op. 12		.25

No. 1. Arietta.
2. Waltz.
3. Watchman's Song.
4. Elfin-Dance.
5. Folk-Song.
6. Norwegian Melody.
7. Album-Leaf.
8. Patriotic Song.

* Prescribed for Associateship Examinations of the American College of Musicians.

Grieg, E.....Lyrical Pieces .....Op. 43..... $0.30
No. 1. Butterfly.
2. Solitary Wanderer.
3. At Home.
4. Birdling.
5. Love-Poem.
6. To Spring.

Gurlitt, C .....Thirty-five Études Facile.....Op. 130..... 1.00
Gurlitt, C ....."Aus der Kinderwelt" ..... 74..Nos. 1 to 20. 1.00
Gurlitt, C .....The Festive Dance..... 140..No. 7.....
No. 14, from Pianists' First and Second Year.....
Hackh, O .....The Tin Soldier.....Op. 230..No. 2.....
No. 6, from Pianists' First and Second Year .....
Hackh, O .....Barcarolle, "On the Sea".....Op. 230..No. 5.....
No. 9, from Pianists' First and Second Year.....
Handel, G. F.....Six Fugues..... 1.00
Handel, G. F.....Harmonious Blacksmith, theme with variations ..... .30
Haydn, J .....Andantino un poco Allegretto. No. 22, from Pianists' First and Second Year .....
Heins, C.....Dance of Sylphs .....Op. 194 ..... .05
Heller, S.....Tarantelle..... 85..No. 2..... .20
Heller, S.....Curious Story ..... .10
Hewitt, H. D ....With Wind and Tide March (4 hands) ..... .10
Hiller, F.....Rhythmical Studies*.....Op. 56..Nos. 1 to 13.. .75
Hiller, F .....Serenade ..... 117..No. 13.....
No. 37, from Pianists' First and Second Year .....
Hiller, P.....Butterfly Chase .....Op. 61..No. 10.....
No. 34, from Pianists' First and Second Year .....
Hiller, P.....Farewell, Dear Home .....Op. 61..No. 11.....
No. 36, from Pianists' First and Second Year .....
Hoffman, C.....Romance, "On the Heights" ..... .05
Holst, E .....Marche Triumphale (4 hands) ..... .15
Holst, E .....Revel of the Witches (4 hands) ..... .15
Horvath, G.....Six Melodic Octave Studies..... .30
Hummel, J. N....Scherzo, No. 47, from Pianists' First and Second Year...
Jadassohn, A .....Children's Dance.....Op. 17..No. 3..... .10
Jensen, A ....."Wanderbilder" (Scenes of Travel)..Op. 17..... .30
Book 1. No. 1. Greeting at Morn.
2. Joyous Rambling.
3. The Mill.
4. The Wayside Cross.
5. Distant View.
6. Village Festival.

Karganoff, G .....Grandfather's Dance.....Op. 25..No. 4.....
No. 29, from Pianists' First and Second Year .....
Ketterer, E .....Saltarelle.....Op. 266..... .15
Köhler, L.....Easy pieces for beginners..... 190..... .50

* Prescribed for Associateship Examinations of the American College of Musicians.

Köhler, L	Going to Church	Op. 243		
	No. 24, from Pianists' First and Second Year			
Kontski, A. de	Polonaise	Op. 271		$0.30
Kuhlau, F. E	Sonatina	20	No. 1	.30
Kullak, T	Scenes from Childhood	81	12 numbers	.50
Lange, G	Harvest-tide	243	No. 4	
	No. 11, from Pianists' First and Second Year			
Larregla, J	La Coquetuela; Mazurka			.25
Lichner, H	Twelve characteristic pieces			.75
Lichner, H	A Short Story. No. 13, from Pianists' First and Second Year			
Liebling, E	Spring Song	Op. 33		.10
Liszt F	"Liebesträume," No. 2*			.15
Liszt, F	Transcription of Wagner's "Spinning Song"			.20
Liszt, F	Hungarian Rhapsody No. 2 (4 hands)			.45
Loeschhorn, A	"Aus der Kinderwelt"	Op. 96	12 numbers	.75
Loeschhorn, A	In the Twilight	138	No. 7	
	No. 21, from Pianists' First and Second Year			
Löw, J	Cavatina. No. 39, from Pianists' First and Second Year			
Lysberg, C. B	La Baladine	Op. 51		.25
Lysberg, C. B	La Fontaine	34		.15
MacClymont, W. E	Sunflower Dance	11	No. 1	.10
MacDowell, E. A	Humoresque	18	2	.10
MacDowell, E. A	Woodland Sketches	51		.50

No. 1. To a Wild Rose.
2. Will o' the Wisp.
3. At an Old Trysting Place.
4. In Autumn.
5. From an Indian Lodge.
6. To a Waterlily.
7. From Uncle Remus.
8. A Deserted Farm.
9. By a Meadow Brook.
10. Told at Sunset.

MacDowell, E. A	"Hexentanz," Witches' Dance	Op. 17	No. 2	.20
Marks, E. F	Petite Valse de Ballet	27		.05
Martin, G. D	La Ballerina			.05
Meister, W	Forget Me Not. No. 16, from Pianists' First and Second Year			
Mendelssohn, F	Rondo Capriccioso*	Op. 14		.25
Mendelssohn, F	Six Christmas Pieces	72		.60
Mendelssohn, F	"Songs Without Words," 49 numbers complete			2.50
	Nos. 1*, 3*, 20*, 34*.			
Mendelssohn, F	Wandering. No. 38, from Pianists' First and Second Year			
Merkel, G	Tarantelle	Op. 92		.15
Merkel, G	Hunting Scene	65		.10
Mills, S. B	Gavotte	31		.15

* Prescribed for Associateship Examinations of the American College of Musicians.

Moschelles, I	Études	Op. 70	Nos. 1, 3, 4, 6, 11	$0.10
Moschelles, I	Études	70	No. 12	.15
Moszkowski, M	In Tempo di Minuetto			.10
Moszkowski, M	Serenata	Op. 15, No. 1		.10
Moszkowski, M	Serenata	15, No. 1 (4 hands)		.15
Mozart, W. A	Sonata in C, No. 1*, Schirmer Library Edition			.20
Mozart, W. A	Sonata in F, No. 4*, Schirmer Library Edition			.20
Mozart, W. A	Sonata in F, No. 6*, Schirmer Library Edition			.50
Mozart, W. A	Sonatina in C, No. 25, from Pianists' First and Second Year			
Mozart, W. A	Rondo in C, No. 26, from Pianists' First and Second Year			
Nevin, E	A Day in Venice	Op. 25		.25
	No. 1. Dawn.			
	2. Gondoliers.			
	3. Venetian Love Song.			
	4. Good Night.			
Nevin, E	Water Scenes	Op. 13		.40
	No. 1. Dragon Fly.			
	2. Ophelia.			
	3. Water Nymph.			
	4. Narcissus.			
	5. Barcarolle.			
Oesterle, L	Pianists' First and Second Year, a collection of 47 pieces by various authors, carefully graded and fingered by Oesterle			1.75
Paderewski, I. J	Melody in B	Op. 8, No. 3		.05
Paderewski, I. J	Minuet in G	14		.10
Poldini, E	General Boom Boom. No. 20, from Pianists' First and Second Year			
Raff, J	La Fileuse	Op. 157	No. 2	.20
Ravina, H	Étude de Style	14	No. 1	.10
Ravina, H	Flattery	86		
	No. 45, from Pianists' First and Second Year			
Reinecke, C	At Sunset	Op. 107	No. 14	
	No. 8, from Pianists' First and Second Year			
Reinhold, H	Fairy Tale	Op. 39	No. 2	
	No. 46, from Pianists' First and Second Year			
Reinhold, H	Hungarian Dance	Op. 39	No. 9	
	No. 44, from Pianists' First and Second Year			
Rheinberger, J	The Chase			.15
Rohde, E	Marionettes. No. 17, from Pianists' First and Second Year			
Rubinstein, A	Polka Bohème	Op. 82		.10
Rubinstein, A	Romance in E flat	44		.10
Rummel, J	Tyrolienne. No. 10, from Pianists' First and Second Year			

* Prescribed for Associateship Examinations of the American College of Musicians.

Rummel, J.	Rondino Galop. No. 12, from Pianists' First and Second Year				
Rummel, J.	Les Allegresses Enfantine, six easy pieces				$0.40
Sapellnikoff, W.	Gavotte	Op.	4,	No. 2	.10
Sapellnikoff, W.	Petite Mazurka		2		.10
Sawyer, J. J.	Esmeralda				.05
Schmoll, A.	Polonaise	Op.	50	No. 23	
	No. 33, from Pianists' First and Second Year				
Schmoll, A.	Cymbals and Castanets. No. 41, from Pianists' First and Second Year				
Schubert, F.	La Serenade				.20
Schubert, F.	Impromptu	Op.	142	No. 3	.50
Schubert, F.	Moments Musicals		94	3	.10
Schubert-Schultz	Minuet, D major				.05
Scharwenka, X.	Polish Dance	Op.	3		.10
Schuett, E.	Étude Mignonne				.10
Schuett, E.	Gavotte Humoresque	Op.	17		.15
Schumann, R.	Album for the Young, Steingraeber edition	Op.	68		.50
Schumann, R.	"Bird as a Prophet"	Op.	82	No. 7	.10
Schumann, R.	Novelette		21	1	.25
Schumann, R.	Romance in F sharp *		28	2	.10
Schumann, R.	"Warum?" *		12	3	.10
Schumann, G.	Tarantelle		11		.30
Seebeck, W. E. C.	The Dream Fairy				.05
Smith, Seymour	"Dorothy," Old English Dance				.10
Sousa, J. P.	Liberty Bell March				.10
Spindler, F.	Twelve songs without words	Op.	44		.50
Spindler, F.	"Drawing-room Flower"		17		.15
Spindler, F.	Trumpeter's Serenade. No. 27, from Pianists' First and Second Year				
Steenfeldt, P. A. D.	The Prayer of the King's Daughter. No. 40, from Pianists' First and Second Year				
Suppé, F.	Marche du Diable, 4 hands				.10
Thomé, F.	Melodie. No. 15, from Pianists' First and Second Year				
Thomé, F.	Remembrance. No. 23, from Pianists' First and Second Year				
Tschaikowsky, P.	German Song. No. 30, from Pianists' First and Second Year				
Tschaikowsky, P.	Dolly's Funeral	Op.	39		
	No. 31, from Pianists' First and Second Year				
Tschaikowsky, P.	Song without words, in F	Op.	2	No. 3	.10
Von Wilm, N.	Gavotte		81	10	
	No. 42, from Pianists' First and Second Year				
Von Wilm, N.	Mazurka	Op.	81	No. 16	
	No. 35, from Pianists' First and Second Year				
Waddington, E.	The Witches' Patrol	Op.	34	No 1	.05
Wagner, R.	Magic Fire, from Die Walküre (duet)				.15

* Prescribed for Associateship Examinations of the American College of Musicians.

Wagner-Liszt	Transcription of "Spinning Song," from "Flying Dutchman"				$0.20
Weber, C. M. Von	Perpetual Movement, Rondo, from Sonata, Op. 24				.30
Westerhout, N. Van	Rondo d'Amour				.10
Wolff, B	Children at Play	Op. 44	No. 6		
	No. 18, from Pianists' First and Second Year				
Wolff, B	Rondo in G	Op. 50	No. 1		
	No. 28, from Pianists' First and Second Year				
Zitterbart, F	Romance				.10

ORGAN MUSIC.

Bach, J. S	Toccata and fugue in D minor (Peter's Edition, Book IV, No. 4)				.20
Bach, J. S	Eight preludes and fugues (Peter's Edition, Book VIII, No. 5)				.50
Bach, J. S	Sonata in E flat (Peter's Edition, Book I, No. 1)*				.25
Bach, J. S	The "Little" G minor fugue (Peter's Edition, Book IV, No. 7)*				.15
Bach, J. S	Prelude and fugue in D major (Peter's Edition, Book IV, No. 3)				.25
Bach, J. S	Pastorale in F				.10
Batiste, E	Communion in G	Op. 4	No. 1		.15
Batiste, E	Communion in E minor	4	2		.15
Batiste, E	Offertory	23	2		.10
Best, W. J	Pastorale*	38	6		.15
Chopin, F	Marche Funèbre, from Sonata	35			.10
Eddy, H. C	Prelude and fugue in A minor				.20
Gade, N. W	Postlude in F	Op. 22	No. 1		.15
Gade, N. W	Allegretto in C	22	2		.10
Gleason, F. G	Andante con moto from Sonata	2			.10
Groven, A	Prayer in E flat				.05
Guilmant, A	Marche Religieuse*	Op. 15	No. 2		.25
Guilmant, A	Elegy in F minor	55	3		.10
Guilmant, A	Elevation in A flat	25	2		.10
Handel, G. F	Concerto in B flat*		No. 6		.50
Hopkins, E. J	Siciliano				.10
Jadassohn, S	Improvisation in C	Op. 48	No. 2		.10
Jensen, A	Bridal Song	45	2		.10
Lemmens, J	Fanfare in D				.10
Lemmens, J	Adoration				.05
Lemmens, J	Marche Pontificale				.25
Leschetizky, T	Impromptu	Op. 11	No. 1		.10
Mendelssohn, F	Sonata in C minor*	65	2		.50
Mendelssohn, F	Prelude and fugue*	37	2		.25
Merkel, G	Christmas Pastorale*	56			.30
Merkel, G	Trio in F major	39	No. 1		.05
Merkel, G	Trio in F sharp* (Canon)	39	3		.05
Merkel, G	Adagio from Sonata	42	2		.10

* Prescribed for Associateship Examinations of the American College of Musicians.

Reinecke, C	Vorspiel to "King Manfred"		$0.05
Rheinberger, J	Intermezzo from "Sonate-Pastorale"	Op. 88	.05
Rinck, J. C. H	Postlude No. 147, from "Practical Organ School"		.10
Roeder, M	Gavotte in E flat	Op. 7	.10
Saint-Saens, C	Elevation in E		.10
Saran, A	Romanza, from Sonata	Op. 5	.15
Schubert, F	Litany in E flat		.05
Schubert, F	Andante from Symphony in B flat		.25
Silas, E	Andante in C*		.10
Silas, E	March in B flat		.10
Silas, E	Melody in C		.15
Soederman, A	Swedish Wedding March		.10
Stainer, J	Organ Method		2.00
Volckmar, W	Adagio in A flat	Op. 256 No. 1	.10
Volckmar, W	Adagio in B flat	256 2	.10
Volckmar, W	Adagio in G	256 3	.10
Wely L	Andante in F		.05

Guitar Music.

Arpeggio exercises	$0.25	Caprice, by King	.05
Charming Gavotte, by Le Thiere	.05	Guitar Method, by Carcassi	3.00

82 Hymn Tunes selected from various standard meters.

* Prescribed for Associateship Examinations of the American College of Musicians.

NOTE ON CLASSIFICATION OF PIANO-FORTE MUSIC.

Musical compositions, like other subject-matter used in school work, are suited to one stage or another of the pupil's progress; but it is much more difficult to assign musical compositions to their proper places than almost any other kind of educational material.

This classification is based upon a careful reading of the selections, with a view to determine the character and uses of their contents, and also upon wide experience in the adaptation of the list to a progressive course of musical study.

The groupings have been made by years rather than by "grades," in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year.

The arrangement is not inflexible, so that in special cases pieces found in any given year may be either taken earlier or deferred until later.

Pianoforte Music, Classified.

FIRST YEAR.

Behr, F .....Op. 575, Nos. 1, 2, 3, 6, from "Pianists' First and Second Year."
Biedermann, A. J.....Spring Flowers, No. 2, from "Pianists' First and Second Year."
Biedermann, A. J.....Op. 91, No. 2, The Old Man in Leather, from "Pianists' First and Second Year."
Burgmüller, F..... ..Op. 100, Étude 1, 2, 3, 5, 7, 10.
Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book I.
Gurlitt, C.....Op. 130, Études Facile, Nos. 1 to 8, inclusive.
Hackh, O.....Op. 230, No. 2, The Tin Soldier, from "Pianists' First and Second Year."
Hackh, O.....Op. 230, No. 5, Barcarolle, "On the Sea," from "Pianists' First and Second Year."
Köhler, L.....Op. 190, complete.
Lichner, H.....A Short Story, from "Pianists' First and Second Year."
Mozart, W. A.....Sonatina, from "Pianists' First and Second Year."
Reinecke, C.... .....Op. 107, No. 14, At Sunset, from "Pianists' First and Second Year."
Rummel, J.....Les Allegresses Enfantine, No. 1, Waltz.
Rummel, J.....Tyrolienne, from "Pianists' First and Second Year."
Rummel, J.... .. ....Rondino Galop, from "Pianists' First and Second Year."
Schumann, R.....Album for the Young, Op. 68, Nos, 1, 2, 3, 4, 5, 6, 7, 10.
Spindler, F.....May Bells, Op. 42, Nos. 1, 2, 3, 4, 5.
Thomé, F.... .....Melodie, from "Pianists' First and Second Year."
Thomé, F.... .....Remembrance, from "Pianists' First and Second Year."
Wait, Wm. B.....Normal Course of Pianoforte Technic.

SECOND YEAR.

Bach, J. S..... ..Twelve Little Preludes, Nos. 1, 2, 9, 10.
Baumfelder, F..... ..Op. 270, No. 6.
Beethoven, L.... .....Sonatina in G, from "Pianists' First and Second Year."
Beethoven, L..... ...Minuet in C, from "Pianists' First and Second Year."
Blakeslee, A. C.... ....Op. 25, Crystal Fountain Waltz.
Burgmüller, F.... ....Op. 100, Études 4, 6, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19.
Clementi, M.... .....Op. 36, Sonatinas, Nos. 1, 2.
Ehmant, A..... .....Thirty-six Melodic and Rhythmical Studies, Book II.
Engelmann, H.....Op. 620, No. 2, Awakening.
Gade, N. W... .....Op. 36, Christmas Pieces, Nos. 1, 3.
Gurlitt, C..... .....Op. 130, Études Facile, Nos. 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 20, 21, 22, 23, 31.
Gurlitt, C.... .....Op. 74, "From the Child World," Nos. 1, 2, 3, 4. 5, 6, 7, 8, 9, 11, 12.

Gurlitt, C.....Op. 140, No. 7, The Festive Dance, from "Pianists' First and Second Year."

Handel, G. F.....Fugue No. 1, from "Six Fugues."

Haydn, J.....Andantino, from "Pianists' First and Second Year."

Hiller, P.....Op. 61, No. 10, Butterfly Chase, from "Pianists' First and Second Year."

Hiller, P.....Op. 61, No. 11, Farewell, Dear Home, from "Pianists' First and Second Year."

Hoffman, C.....Romance, "On the Heights."

Hummel, J. N.....Scherzo, from "Pianists' First and Second Year."

Karganoff, G.....Op. 25, No. 4, Grandfather's Dance, from "Pianists' First and Second Year."

Köhler, L.....Op. 243, Going to Church, from "Pianists' First and Second Year."

Kullak, T.....Op. 81, Scenes from Childhood, Nos. 1, 2, 3, 4, 5.

Lange, G.....Op. 243, No. 4, Harvest Tide, from "Pianists' First and Second Year."

Lichner, H.....'' Twelve Characteristic Pieces," Nos. 1, 2, 3.

Loeschhorn, A.....Op. 96, "From the Child World," Nos. 1, 2, 3, 4, 5.

Loeschhorn, A.....Op. 138, No. 7, In the Twilight, from "Pianists' First and Second Year."

Meister, W.....Forget Me Not, from "Pianists' First and Second Year."

Mendelssohn, F.....Songs Without Words, Nos. 4, 9.

Mozart, W. A.....Rondo in C, from "Pianists' First and Second Year."

Poldini, E.....General Boom Boom, from "Pianists' First and Second Year."

Reinhold, H.....Op. 39, No. 2, Fairy Tale, from "Pianists' First and Second Year."

Rohde, E.....Marionettes, No. 5, from "Pianists' First and Second Year."

Rummel, J.....Les Allegresses Enfantines, Nos. 2, 3, 4, 5, 6.

Schumann, R.....Op. 68, Album for the Young, Nos. 8, 9, 16, 18, 19, 20, 24, 26.

Spindler, F.....Op. 44, May Bells, Nos. 6, 7, 8, 9, 10, 11, 12.

Spindler, F.....Trumpeter's Serenade, from "Pianists' First and Second Year."

Steenfeldt, P. A. D....Prayer of the King's Daughter, from "Pianists' First and Second Year."

Tschaikowsky, P.....German Song, from "Pianists' First and Second Year."

Tschaikowsky, P.....Op. 39, Dolly's Funeral, from "Pianists' First and Second Year."

Von Wilm, N.....Op. 81, No. 10, Gavotte, from "Pianists' First and Second Year."

Von Wilm, N.....Op. 81, No. 16, Mazurka, from "Pianists' First and Second Year."

Wait, Wm. B.....Normal Course of Pianoforte Technic.

Westerhout, N.....Rondo d'Amour.

Wolff, B.....Op. 44, No. 6, Children at Play, from "Pianists' First and Second Year."

Wolff, B.....Op. 50, No. 1, Rondo in G, from "Pianists' First and Second Year."

THIRD YEAR.

Bach, J. S.....All of Second Year, Bach.
Bach, J. S.....Twelve Little Preludes, Nos. 3, 4, 5, 6, 7, 8, 11, 12.
Bach, J. S.....Prelude No. 1 in C, from "Well-Tempered Clavichord," from "Pianists' First and Second Year."
Baumfelder, F.....Op. 270, Kinderscenen, Nos. 1, 2, 3, 4, 5, 7, 8.
Beethoven, L.....Op. 33, Bagatelle No. 3.
Beethoven, L.....Album-Leaf, "Für Elise."
Beethoven, L.....Op. 49, No. 2, Sonatina in G major.
Blakeslee, A. C.....Op. 9, May Party Dance.
Burgmüller, F.....Op. 100, Études 22, 24, 25.
Clementi, M.....Op. 36, Sonatinas 3, 4, 5, 6.
Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book III.
Gade, N.....Op. 36, Christmas Pieces, Nos. 2, 4, 5, 6.
Giese, T.....Op. 293, Melodic Pieces, Nos. 1, 2, 3, 4, 5, 6.
Goldner, W.....Gavotte Mignonne.
Grieg, E.....Op. 12, Lyrical Pieces,

No. 1. Arietta.
2. Waltz.
3. Watchman's Song.
8. Patriotic Song.

Gurlitt, C.....Op. 74, "From the Child World," Nos. 10, 13, 14, 15, 16, 17, 18, 19, 20.
Gurlitt, C.....Op. 130, Études Facile, Nos. 19, 24, 25, 26, 27, 28, 29, 30, 32, 33, 34, 35.
Handel, G. F.....Fugue No. 2, from "Six Fugues."
Heins, C.....Op. 194, Dance of the Sylphs.
Hiller, F.....Op. 117, No. 13, Serenade, from "Pianists' First and Second Year."
Hummel, J. N.....Scherzo.
Jadassohn, A.....Op. 17, No. 3, Children's Dance.
Kuhlau, F.....Op. 20, No. 1, Sonatina.
Kullak, T.....Op. 81, Scenes from Childhood, Nos. 6, 7, 8, 9, 10, 11, 12.
Lichner, H.....Twelve Character Pieces, Nos. 4, 5, 6, 7, 8, 9, 10, 11, 12.
Loeschhorn, A.....Op. 96, "From the Child World," Nos. 6, 7, 8, 9, 10, 11.
Löw, J.....Cavatina, from "Pianists' First and Second Year."
MacDowell, E. A.....Op. 51, Woodland Sketches, No. 1, To a Wild Rose.
Mendelssohn, F.....Op. 72, Christmas Pieces, Nos. 1, 2, 3, 4.
Mendelssohn, F.....Songs Without Words, Nos. 2, 6, 12, 16, 22, 28, 35, 37, 41, 44, 48, 49.
Mendelssohn, F.....“Wandering,” from “Pianists' First and Second Year.”
Ravina, H.....Op. 86, Flattery, from “Pianists' First and Second Year.”
Reinhold, H.....Op. 39, No. 9, Hungarian Dance, from “Pianists' First and Second Year.”
Schmoll, A.....Op. 50, No. 23, Polonaise, from “Pianists' First and Second Year.”
Schmoll, A.....Cymbals and Castanets, from “Pianists' First and Second Year.”

Schubert, F.....Op. 94, Moments Musicals, No. 3.
Schumann, R.....Op. 68, Album for the Young, Nos. 11, 14, 15, 17, 28, 38, 41, 42, 43.
Smith, Seymour .....“Dorothy,” An Old English Dance.
Sousa, J. P .....Liberty Bell March.
Suppé, F .....Marche du Diable (4 hands).
Wait, Wm. B.....Normal Course of Pianoforte Technic.

FOURTH YEAR.

Bach, J. S.....All of Third Year, Bach.
Bach, J. S.....Fifteen Two-part Inventions, Nos. 3, 4, 6, 8, 10, 13, 15.
Bach, J. S.....Bach Album, Schirmer Library Edition, Nos. 1, 2, 4, 5, 6, 10, 11, 12, 13, 14, 15, 19, 20, 21.
Bach, J. S.....Gavotte, from G major suite. (Kullak Edition.)
Bach, J. S.....Preambulum. (Kullak Edition.)
Bach, J. S.....Bourrée in G major, from Violoncello Sonata No. 4.
Beaumont, P.....Berceuse, “Slumber Sweetly.”
Beethoven, L.....Op. 49, No. 1, Sonatina in G minor.
Beethoven, L.....Op. 33, Bagatelles, 1, 2, 4, 6.
Burgmüller, F.....Op. 100, Études 20, 21, 23.
Czerny, C.....Op. 261, One Hundred and One Preparatory Lessons.
Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book IV.
Engelmann, H .....Op. 523, Diamond Medal March and Two-Step.
Eugene, M. C.....Cupid’s Garden (Intermez
Geibel, A.....“Gavotte Allemande ”
Grieg, E.....Op. 12, Lyrical Pieces,

No. 4. Elfin Dance.
5. Folk-Song.
6. Norwegian Melody.
7. Album-Leaf.

Handel, G. F.....Fugues Nos. 3 and 4, from “Six Fugues.”
Hewitt, H. D.....“With Wind and Tide March ” (4 hands).
Hiller, F.....Op. 56, Rhythmical Studies, Nos. 1, 9.
Jensen, A.....Op. 17, Scenes of Travel,

No. 1. Greeting at Morn.
3. The Mill.
4. The Wayside Cross.

Loeschhorn, A.....Op. 96, From the Child World, No. 12.
MacClymont, W. E....Op. 11, No. 1, Sunflower Dance.
MacDowell, E. A.....Op. 51, Woodland Sketches,

No. 5. From an Indian Lodge.
8. A Deserted Farm.

Marks, E. F.....Op. 27, “Petite Valse de Ballet.”
Mendelssohn, F.....Op. 72, Six Christmas Pieces, Nos. 5, 6.
Mendelssohn, F.....Songs Without Words, Nos. 1, 7, 13, 18, 19 25, 27, 31, 33, 40, 42, 43, 46.

Mozart, W. A.....Sonata in C, No. 1, Schirmer Library Edition.
Paderewski, I. J.....Op. 8, No. 3, Melody in B.
Sapellnikoff, W.....Op. 2, Petite Mazurka.
Schumann, R.....Op. 68, Album for the Young, Nos. 12, 13, 21, 22, 23, 25, 27, 29, 30, 31, 32, 33, 34, 35, 36, 37, 39, 40.
Waddington, E.....Op. 34, No. 1, The Witches' Patrol.
Wait, Wm. B.....Normal Course of Pianoforte Technic.
Zitterbart, F.....Romance.

FIFTH YEAR.

Bach, J. S .....All of Fourth Year, Bach.
Bach, J. S .....Fifteen Two-part Inventions, Nos. 1, 2, 5, 7, 9, 11, 12, 14.
Bach, J. S .....Allemande, Courante and Bourrée from the G major suite, Kullak Edition.
Bach, J. S .....Album, Schirmer Library Edition, Nos. 3, 7, 8, 9.
Beethoven, L .....Op. 33, Bagatelles 5, 7.
Chaminade, C.....Album of 17 pieces, Vol. 1, No. 8, Pièce Romantique, Op. 9, No. 1.
Chopin, F.....Op. 69, Valse, No. 1.
Chopin, F.....Op. 9, Nocturne, No. 2.
Chopin, F.....Op. 28, Preludes, Nos. 3, 15.
Chopin, F.....Op. 7, Mazurka, No. 3.
Czerny, C .....Op. 261, One Hundred and One Preparatory Lessons.
Gaide, P.....Op. 36, Dance of the Gnomes.
Grieg, E.....Op. 46, First Peer Gynt Suite, No. 2, Death of Ase.
Grieg, E.....Op, 43, Lyrical Pieces, No. 3, At Home.
Handel, G. F .....Fugues 5 and 6, from "Six Fugues."
Heller, S .....Op. 85, No. 2, Tarantelle.
Heller, S .....Op. 138, No. 9, Curious Story.
Hiller, F .....Op. 56, Rhythmical Studies, Nos. 2, 3, 5.
Jensen, A.....Op. 17, Scenes of Travel,
No. 2. Joyous Rambling.
5. Distant View.
6. Village Festival.

MacDowell, E. A.....Op. 51, Woodland Sketches,
No. 3. At an Old Trysting Place.
10. Told at Sunset.

Mendelssohn, F.....Songs Without Words, Nos. 5, 14, 20, 23, 29, 36, 38, 45, 47.
Merkel, G .....Op. 65, Hunting Scene.
Mozart, W. A.....Sonata in F, No. 4, Schirmer Library Edition.
Nevin, E.....Op. 13, Water Scenes,
No. 2. Ophelia.
4. Narcissus.

Nevin, E.....Op. 25, A Day in Venice,
No. 1. Dawn.
2. Gondoliers.
3. Venetian Love Song.
4. Good Night.

Paderewski, I. J .....Op. 14, Minuet in G.
Sapellnikoff, W .....Op. 4, No. 2, Gavotte.
Schuett, E.....Op. 17, No. 1, Gavotte Humoresque.
Spindler, F .....Op. 17, Drawing Room Flower.
Tschaikowsky, P.....Op. 2, No. 3, Song Without Words.
Wait, Wm. B .....Normal Course of Pianoforte Technic.

SIXTH YEAR.

Bach, J. S .....All of Fifth Year, Bach.
Bach, J. S .....Album, Schirmer's Library Edition, Nos. 16, 17.
Bach, J. S .....Gavotte in D from Sixth Violoncello Sonata, arranged by William Mason.
Bach, J. S .....Bourrée in B minor, from Second Violin Sonata.
Bach, J. S .....Prelude and fugue in B flat, No. 4, Tausig Edition.
Beethoven, L .....Op. 2, Sonata in F minor, No. 1.
Bohm, C.....Op. 153, Polonaise, "With Song and Mirth."
Chopin, F .....Op. 37, Nocturne, No. 1.
Chopin, F .....Op. 64, Valse, No. 1.
Cramer, J. B.....Études Nos. 1, 7, 8, Bülow Edition.
Grieg, E.....Op. 43, Lyrical Pieces.
No. 2. Solitary Wanderer.
Handel, G. F .....Variations on "Harmonious Blacksmith."
Hiller, F .....Rhythmical Studies, Nos. 6, 7, 8, 11, 12.
Ketterer, E.....Op. 266, Saltarelle.
Kontski, A. de .....Op. 271, Polonaise.
Liebling, E .....Op. 33, Spring Song.
Lysberg, C. B.....Op. 51, La Baladine.
MacDowell, E. A.....Op. 51, Woodland Sketches.
No. 4. In Autumn.
7. From Uncle Remus.
9. By a Meadow Brook.
Martin, G. D.....La Ballerina.
Mendelssohn, F.....Songs Without Words, Nos. 3, 8, 10, 11, 15, 26, 30, 32, 39.
Merkel, G .....Op. 92, Tarantelle.
Mills, S. B .....Op. 31, Gavotte.
Moszkowski, M.....Op. 15, No. 1, Serenata.
Moszkowski, M.....“In Tempo di Minuetto.”
Nevin, E.....Op. 13, Water Scenes.
No. 1. Dragon Fly.
3. Water Nymph.
5. Barcarolle.
Ravina, H.....Op. 14, Étude de Style, No. 1.
Rubinstein, A.....Op. 44, Romance in E flat.
Scharwenka, X.....Op. 3, Polish Dance.
Schubert-Schultz .....Minuet in D, from Third Quartet.
Schumann, R .....Op. 28, No. 2, Romance in F sharp.
Schumann, R .....Op. 12, No. 3, “Warum?”
Wait, Wm. B .....Normal Course of Pianoforte Technic.

SEVENTH YEAR.

Bach, J. S.....All of Sixth Year, Bach.
Bach, J. S.....Gigue from the G major suite, Kullak Edition.
Bach, J. S.....Fugue from the Toccata in E minor, Kullak Edition.
Bach, J. S.....Album, Schirmer Library Edition, No. 18.
Bach, J. S.....Prelude and fugue in D major, No. 3, Tausig Edition.
Bach, J. S.....Prelude and fugue in D minor, No. 7, Tausig Edition.
Beethoven, L.....Op. 13, Sonata Pathetique.
Chaminade, C.....Album of 17 pieces, Vol. I, No. 1, Sérénade, Op. 29.
Chopin, F .....Op. 34, No. 1, Valse Brillante.
Chopin, F .....Op. 34, No. 3, Valse Brillante.
Chopin, F.....Op. 40, Polonaise, No. 1.
Chopin, F.....Op. 50, Mazurka, No. 1.
Clementi, M.....Gradus ad Parnassum, Nos. 1, 2.
Grieg, E.....Op. 43, Lyrical Piece,
No. 4. Birdling.
5. Love-poem.
Grieg, E.....Op. 46, First Peer Gynt Suite,
No. 3. Anitra's Dance.
4. In the Hall of the Mountain King.
Godard, B..... Op. 54, No. 2, Mazurka in B flat.
Hiller, F..... .....Op. 56, Rhythmical Studies, Nos. 4, 10, 13.
MacDowell E. A .....Op. 51, Woodland Sketches,
No. 2. Will o' the Wisp.
6. To a Water-Lily.
Mendelssohn, F.....Songs Without Words, Nos. 17, 21, 24.
Mozart, W. A.....Sonata in F, No. 6, Cotta Edition.
Rubinstein, A.....Op. 82, Polka Bohème.
Schumann, R.... .....Op. 21, Novelette, No. 1.
Schumann, G..... ...Op. 11, Tarantelle.
Wait, Wm. B.... .....Normal Course of Pianoforte Technic.

EIGHTH YEAR.

Bach, J. S .....All of Seventh Year, Bach.
Bach, J. S .....Prelude and fugue in C minor, No. 2, Tausig Edition.
Beethoven, L .....Op. 26, Sonata in A flat.
Chaminade, C.....Album of 17 pieces, Vol. I,
No. 2. Minuetto, Op. 23.
7. Scarf Dance.
9. Gavotte, Op. 9, No. 2.
Chopin, F .....Op. 29, Impromptu, No. 1.
Chopin, F .....Op. 37, Nocturne, No. 2.
Chopin, F .....Op. 10, Étude No. 5.
Chopin, F .....Op. 42, Grande Valse.
Chopin-Liszt.....Op. 74, No. 2, Polish Song.
Grieg, E.....Op. 43, Lyrical Pieces,
No. 1. Butterfly.
6. To Spring.

Grieg, E .....Op. 46, First Peer Gynt Suite, No. 1, Morning-Mood.
Larregla, J .....Coquetuela, Mazurka.
Liszt, F .....Liebesträume, No. 2.
Lysberg, C. B .....Op. 34, La Fontaine.
Mendelssohn, F. .....Songs Without Words, No. 34 (Spinning Song).
Moschelles, I .....Op. 70, Études Nos. 1, 3, 4, 6.
Rheinberger, J .....The Chase.
Schubert, F .....Op. 142, No. 3, Impromptu.
Schubert-Liszt .....La Serenade.
Schuett, E .....Étude Mignonne.
Schumann, R .....Op. 82, No. 7, Bird as a Prophet.
Wagner, R .....Magic Fire from Die Walküre (4 hands).
Wait, Wm. B .....Normal Course of Pianoforte Technic.

NINTH YEAR.

Bach, J. S .....All of Eighth Year, Bach.
Bach, J. S .....English Suites Nos. 1 to 6, Schirmer Library Edition. (In preparation).
Beethoven, L .....Op. 28, Sonata Pastorale in D. (In preparation).
Chaminade, C .....Album of 17 pieces, Vol. I.
No. 3. Air de Ballet, Op. 30.
4. Pas des Amphores (Air de Ballet).
5. Callirhoë (Air de Ballet).
6. Lolita (Caprice Espagnol), Op. 54.
Chopin, F .....Op. 38, Deuxième Ballade.
Chopin, F .....Op. 47, Troisième Ballade.
Chopin, F .....Op. 25, Étude No. 9.
Liszt, F .....Transcription of Wagner's Spinning Song from "Flying Dutchman."
MacDowell, E. A .....Op. 17, No. 2, "Hexentanz," (Witches' Dance).
MacDowell, E. A .....Op. 18, No. 2, Humoresque.
Mendelssohn, F .....Op. 14, Rondo Capriccioso.
Moschelles, I .....Op. 70, Études Nos. 11 and 12.
Raff, J .....Op. 157, No. 2, La Fileuse.
Weber, Von, C. M .....Op. 24, Perpetual Movement.
Wait, Wm. B .....Normal Course of Pianoforte Technic.

TENTH YEAR.

Bach, J. S .....All of Ninth Year, Bach.
Bach, J. S .....Chromatic fantasie in D minor (Bülow). (In preparation).
Bach, J. S .....Prelude and fugue in A minor. (Peter's Edition, Book 207). (In preparation).
Beethoven, L .....Op. 106, Sonata in B flat. (In preparation).
Beethoven, L .....Op. 120, 33 variations on a waltz by Diabelli.
Brahms, J .....Op. 24, Variations and fugue on a theme by Handel. (In preparation).
Chopin, F .....Op. 35, Sonata in B flat minor. (In preparation).
Schumann, R .....Op. 13, 12 symphonic études in the form of variations. (In preparation).

LIST OF PUPILS.

ALBERS, WILLIAM H.
ALPERSTEN, MORRIS
APPELLO, JOSEPH
AUSTIN, EUSTACE H.
BAKER, WALTER E.
BAUMANN, CHARLES
BERGIN, MARTIN
BONNER, DANIEL
BRAGALTO, MICHAEL
BRANCH, NATHANIEL
BRANDT, WILLIAM
BULLOCK, ALEXANDER
BURROWS, OSCAR H.
CALLAHAN, FRANCIS J.
CALLAN, GEORGE
CARMODY, GEORGE M.
CEPPO, SILVIO
CHAMBERS, WILLIAM
CHARD, GEORGE A.
COHEN, ISADORE
COMON, CHARLES
CRANDALL, CHARLES F.
CURRAN, THOMAS
DENK, LOUIS
DESMOND, FRANK
DONNELLY, SAMUEL
DORE, ALFRED
EADIE, JAMES A.
EADIE, WILLIAM S.
FAHY, JOHN M.
FELDMAN, JACOB
FLECKENSTEIN, HENRY
FOGEL, BERNHARDT
FREUDENREICH, CHARLES J.
FREUDENREICH, RUDOLPH
FRITZ, WALTER J.
FRIVRICH, MORRIS
FUHRMEISTER, WILLIAM
GARVEY, PETER
GASKELL, WHITMAN R.
GLASMANN, ASHLEY
GLOVER, CALVIN S.
GOLD, LOUIS
GRANTZOW, ANDREW
GUBLER, CHRISTOPHER
HAGERMAN, AXEL
HALLENBECK, WALTER
HANCHETTE, BOYD K.
HARRIS, JOSEPH
HAWXHURST, GEORGE
HELWIG, RAYMOND J.
HERMAN, SAMUEL
HICKS, WALTER
HOLST, HAROLD
HURLEY, WILLIAM
JOHNS, SYDNEY W.
JOHNSON, THOMAS
KEARNEY, EDGAR F.
KOHLER, ROBERT I.
KIRBY, JOSEPH
KLEIN, HARRY
KNIGHT, J. W. HARVEY
KOSTOWSKI, WALTER
KRAKOWER, JACOB
KREY, HENRY
KUCHLER, ALBERT C.
LINDNER, WILLIAM
LOEWENSTEIN, MILTON
MARCHMAN, EDWARD
McCORMACK, JOHN G.
McDONALD, JAMES
McPARTLAND, WALTER
MEINERT, CHARLES A.
MEYER, WILLIAM
MEYERS, DOUGLAS A.
MOORE, WILLIAM
NABENHAUER, ALBERT A.
NEDER, GEORGE
OLIVER, JAMES
PIRNIE, ALEXANDER
PHILLIPS, HARRY
PLEBANI, FRANK
REICHARD, JOSEPH
RICE, CARL
RICHARDSON, CHARLES E.
RICHARDT, JOHN
ROBINSON, JOSEPH
ROSENMAN, SAMUEL
SABEL, HARRY
SAMBINO, FRANK
SCHENCK, WILLIAM R.
SILBERBERG, HARRY
SPIGEL, BARNEY
STONE, GEORGE W.
SULLIVAN, DANIEL J.
TAGLANG, GEORGE
TROLLA, ANTONIO
VAN DYCK, JOHN
WALTERS, HENRY
WILLIAMS, MILTON
WINTER, GEORGE
WRIGHT, PETER JAY
WRIGHT, ROBERT

ANNENBERG, ROSE
ARNOWITZ, ANNIE
BARTHOLD, ELSIE
BORDO, JULIA
BRITTON, DORETTA
BUTLER, E. LORETTA
CANNON, ELLEN
CLANCY, MAGGIE
CLARK, CATHERINE
COHEN, CATHERINE
CORLISS, MADELINE
COSTELLO, NELLIE
COYLE, CATHERINE
CRAMPTON, CLARA
DECKER, MABELLE
DONOHUE, JENNIE
DOUGHTY, ADALINE
DYER, THERESA
EADIE, MARGARETTA
FEIN, SADIE
FORTIER, ALIDA
FULLMER, MARION
GARRELMAN, ANNIE
GEERCKE, HENRIETTA M.
GLASSNER, ANNIE
GORDON, GERTRUDE I.
GROVES, FLORENCE M.
HALE, MARY F.
HARDY, EDITH
HAROLD, MAY
HARRIS, MILDRED
HECKEL, BARBARA
HEIL, EMILY T.
HOGAN, MARGARET R.
INFELD, SADIE
JOHNSON, ALICE
KLEIN, LENA L.
KINZEL, IDA H.
LASHER, EDNA
McKENNA, MARGARET
MEYER, EMMA L.
MONOHAN, ANNIE
MORAN, MARY
NORCOTT, MARY V.
O'SHAUGHNESSY, CATHERINE
PAGE, MAY
PATH, MARY
PAYNE, ELIZABETH
PHELAN, ELIZABETH
PIECHOCINSKI, JOSEPHINE
SCHOELLNER, MARY
SCHWAHN, JOHANNA
SCHWARTZ, ESTHER
SCOTT, VIOLET I.
SMALL, EVA
SMITH, MARION A.
SPITZNADLE, MATILDA
STEINBURG, SARAH
VOGT, LENA D.
VOPAT, ROSE
WAGERMAN, ELIZABETH
WARREN, MARGARET
WARSCHAUER, ANNIE
WILLIAMS, LUCY
WINTER, ELIZABETH
WINTRINGHAM, RUTH
WOLLERT, ANNA
WOODS, THERESA

SEVENTY-SECOND

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1907.

Lux Oritur:

"And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them."—ISAIAH xlii, 16.

NEW YORK:
THE BRADSTREET PRESS, 49 LAFAYETTE STREET.
1908.



THE FRONT OF THE INSTITUTION.

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN CHRONOLOGICAL ORDER,

From the Time of Its Incorporation, 1831, with Their Terms of Service.

Ackerly, Samuel, M.D.....1831–1845
Averill, Herman 1831–1832
Bolton, Curtis 1831–1835
Donaldson, James 1831–1832
Bogert, Henry K.....1831–1832
Remsen, Henry.....1831–1832
Stuyvesant, John R 1831–1840
Price, Thompson.....1831–1840
Ketchum, Morris 1831–1837
Miller, Sylvanus 1831–1832
Crosby, William B.....1831–1833
Lee, Gideon.....1831–1836
Ketchum, Hiram.....1831–1838
Wood, Samuel.....1831–1836
Jenkins, Thomas W.....1831–1836
Thomas, Henry.....1831–1834
Nevins, Rufus L.....1831–1832
Beers, Joseph D.....1831–1832
Mott, Samuel F.....1831
Patterson, Matthew C 1831–1833
Russ, John D., M.D 1833–1834
Dwight, Theodore 1833–1837
Brown, Silas.....1833–1859
Hagg, John P.....1833
Spring, George 1833–1835
Walker, John W.....1833–1839
Miller, Franklin 1833–1835
Steel, Jonathan D.....1833
Allen, Moses 1834
Lyon, Stephen.....1834–1836
Dissosway, Gabriel P.....1834–1836
Phelps, Anson G.....1834–1855
Crosby, William H.....1835
Hoyt, Charles 1835–1839
Oakley, Charles.....1835
Titus, Peter S 1836
Allen, George F..... 1836–1839, 1841–1862
Trulock, Joseph 1836–1840
Mandeville, William.....1836–1837
Chandler, Adoniram.....1836
Cushman, D. Alonzo 1837-1843
Blakeman, Wm. N., M.D. 1837–1839, 1841
Wood, Isaac, M.D 1837-1859
Hart, Joseph C.....1837–1840
Holmes, Curtis 1837–1838
Roome, Edward 1837–1845
Seton, Samuel W 1837
Gracie, Robert.....1838–1861
Demilt, Samuel.....1838
Hart, James H.....1839
Murray, Robert J 1839–1858
Schermerhorn, Peter Augustus.1839–1845
Tallmadge, Henry F.....1839–1841
Thompson, Martin E.....1839
Moore, Clement C 1840-1850
Olyphant, D. W. C.....1840
Averill, Augustine 1840
Beers, Cyrenius.....1841–1853
Suydam, Lambert 1841–1842
Holmes, Silas 1841–1842
Case, Robert L.....1841–1861
Crosby, John P.....1841–1859
Collins, Stacey B.....1841
Schermerhorn, E. H.....1841–1842
Marsh, James.....1842–1852
Murray, Hamilton.....1842–1847
Walsh, A. R.....1842–1850
Wood, John 1842–1850
Jones, Edward.....1843–1850
Whittemore, William T.....1843–1845
Smith, Floyd 1844–1848
Dean, Nicholas 1844–1848
Jones, William P.....1846–1849
Thurston, William R 1846–1851
Sheldon, Henry.....1846–1854
King, John A.....1848–1854
Schell, Augustus.....1849–1883
Day, Mahlon 1849–1854

Jones, George F..... { 1850–1859 / 1865
Adams, John G.....1851–1858
Ogden, Gouverneur M.....1851–1857
Cobb, James N.....1851–1858
Beadle, Edward L.....1851–1862
Wood, Edward.....1852–1861
Ogden, John D., M.D.....1853–1855
Craven, Alfred W.....1854–1861
Olyphant, G. T.....1855–1857
Abbatt, William M.....1855–1857
Noyes, William Curtis.....1855–1859
Dumont, William.....1856–1862
Warren, James.....1856–1859
Cammann, George P., M.D..1858
Rutherford, Lewis M.....1858–1861
Van Rensselaer, Henry.....1858–1860
Hone, Robert S.....1859–1891
Tomes, Francis.....1859–1860
Norton, Charles B.....1859–1861
Church, William H., M.D...1859–1864
Hutchins, Waldo.....1860–1867
Tuckerman, Charles K.....1860–1867
Kennedy, James Lenox.....1860–1864
Travers, William R.....1860
Tompkins, Daniel H.....1860–1874
Aspinwall, J. Lloyd.....1860–1861
Suydam, D. Lydig.....1861–1884
Daly, Charles P.....1861
Hosack, Nathaniel P.....1862–1876
Grafton, Joseph.....1862–1872
Myers, T. Bailey.....1862–1887
Edgar, Newbold..... { 1862–1864 / 1868
Donnelly, Edward C.....1862–1864
Lord, James Cooper.....1862–1864
Schermerhorn, Alfred.... { 1862–1865 / 1867–1868
Irving, John Treat.....1863–1896
Brown, John Crosby.....1862–1864
Van Rensselaer, Alex.... { 1862–1865 / 1867–1877
Potter, Clarkson N.....1863–1866
McLean, James M.....1863–1890
Clift, Smith.....1865–1893
Hoffman, Charles B.....1865–1868
Emmet, Thos. Addis, M.D...1865–1866
Whitewright, William.....1866–1898
Schermerhorn, Wm. C.....1866–1901
De Rahm, Charles.....1866–1890
Hilton, Henry.....1866
Burrill, John E.....1866–1867
Stout, Francis A.....1867–1892
Butterfield, Daniel.....1868
Hoffman, William B.....1868–1879
Gerard, James W.....1869–1873
Schermerhorn, F. Augs.....1870–1907
Marié, Peter.....1870–1903
Rhoades, J. Harsen.....1869–1872
Rhinelander, Frederick W...1874–1904
Sheldon, Frederick.....1874–1906
Robbins, Chandler.....1875–1904
Strong, Charles E.....1875–1887
Schuyler, Philip.....1878–1898
Prime, Temple.....1878–1887
Kane, John I.....1881–1907
King, Edward.....1884–1893
Schell, Edward.....1885–1893
Bronson, Frederick.....1888–1900
Kingsland, Ambrose C.....1889–1890
Robbins, George A.....1889–1895
Kissel, Gustav E.....1891–1907
Bowers, John M.....1891–1906
Peabody, George L., M.D....1891–1907
Marshall, Charles H.....1892–1907
Smith, Gouverneur M., M.D..1893–1898
Davis, Howland.....1894–1907
Duer, William A.....1894–1905
Hamilton, William G.....1894–1905
Appleton, William W.....1896–1907
Tappen, Frederick D.....1897–1901
Armstrong, D. Maitland.....1898–1907
Wheelock, George G., M.D..1898–1907
Fairchild, Charles S.....1898–1906
Soley, James Russell.....1900–1907
Winthrop, Egerton L., Jr...1901–1907
Wickersham, George W.....1902–1907
Foster, Frederick De Peyster.1903–1907
Rhinelander, Thomas N.....1905–1907
McIlvaine, Tompkins.....1905–1907
Godkin, Lawrence.....1905–1907
Derby, Richard H., M.D....1906–1907
Borland, J. Nelson.....1907
Montant, August P.....1907
Rhoades, J. Harsen, 2d.....1907
Tucker, Samuel Auchmuty...1907

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN ALPHABETICAL ORDER,

From the Time of Its Incorporation, 1831, with Their Terms of Service.

Abbatt, William M.....1855–1857
Ackerly, Samuel, M.D.....1831–1845
Adams, John G., M.D..... 1851–1858
Allen, George F..... { 1836–1839 / 1841–1862
Allen, Moses.....1834
Appleton, William W.....1896–1907
Armstrong, D. Maitland.....1898–1907
Aspinwall, J. Lloyd.....1860–1861
Averill, Augustine.....1840
Averill, Herman.....1831–1832
Beadle, Edward L.....1851–1862
Beers, Cyrenius.....1841–1853
Beers, Joseph D 1831–1832
Blakeman, Wm. N., M.D. { 1837–1839 / 1841
Bogert, Henry K 1831–1832
Bolton, Curtis 1831–1835
Borland, J. Nelson.....1907
Bowers, John M.....1891–1906
Bronson, Frederick 1888-1900
Brown, John Crosby 1862–1864
Brown, Silas 1833–1859
Burrill, John E.....1866–1867
Butterfield, Daniel 1868
Cammann, George P., M.D..1858
Case, Robert L 1841–1861
Chandler, Adoniram.....1836
Church, William H., M.D...1859–1864
Clift, Smith.....1865–1893
Cobb, James N.....1851–1858
Collins, Stacey B.....1841
Craven, Alfred W.....1854–1861
Crosby, John P 1841–1859
Crosby, William B.....1831–1833
Crosby, William H.....1835
Cushman, D. Alonzo.....1837–1843
Daly, Charles P.....1861
Davis, Howland 1894–1907
Day, Mahlon 1849–1854
Dean, Nicholas.....1844–1848
Demilt, Samuel 1838
De Rahm, Charles.....1866–1890
Derby, Richard H., M. D....1906–1907
Dissosway, Gabriel P.....1834–1836
Donaldson, James.....1831–1832
Donnelly, Edward C..... 1862–1864
Duer, William A.....1894–1905
Dumont, William 1856–1862
Dwight, Theodore 1833–1837
Edgar, Newbold..... { 1862–1864 / 1868
Emmet, Thos. Addis, M.D...1865–1866
Fairchild, Charles S.....1898–1906
Foster, Frederick De Peyster.1903–1907
Gerard, James W.....1869–1873
Godkin, Lawrence.....1905–1907
Gracie, Robert.....1838–1861
Grafton, Joseph.....1862–1872
Hagg, John P 1833
Hamilton, William G.....1894–1905
Hart, James H 1839
Hart, Joseph C 1837–1840
Hilton, Henry.....1866
Hoffman, Charles B.....1865–1868
Hoffman, William B.....1868–1879
Holmes, Curtis 1837–1838
Holmes, Silas.....1841–1842
Hone, Robert S.....1859–1891
Hosack, Nathaniel P.....1862–1876
Hoyt, Charles 1835–1839
Hutchins, Waldo 1860–1867
Irving, John Treat 1863–1896
Jenkins, Thomas W 1831–1836
Jones, Edward 1843–1850
Jones, George F..... { 1850–1859 / 1865
Jones, William P.....1846–1849

Kane, John I.....1881–1907
Kennedy, James Lenox.....1860–1864
Ketchum, Hiram.....1831–1838
Ketchum, Morris 1831–1837
King, Edward 1884–1893
King, John A.....1848–1854
Kingsland, Ambrose C.....1889–1890
Kissel, Gustav E.....1891–1907
Lee, Gideon.....1831–1836
Lord, James Cooper.....1862–1864
Lyons, Stephen.....1834–1836
Mandeville, William.....1836–1837
Marié, Peter.....1870–1903
Marsh, James.....1842–1852
Marshall, Charles H.....1892–1907
McIlvaine, Tompkins.....1905–1907
McLean, James M.....1863–1890
Miller, Franklin 1833–1835
Miller, Sylvanus 1831–1832
Montant, August P.....1907
Moore, Clement C.....1840–1850
Mott, Samuel F.....1831
Murray, Hamilton 1842–1847
Murray, Robert J.....1839–1858
Myers, T. Bailey.....1862–1887
Nevins, Rufus L.....1831–1832
Norton, Charles B.....1859–1861
Noyes, William Curtis.....1855–1859
Oakley, Charles.....1835
Ogden, Gouverneur M.....1851–1857
Ogden, John D., M.D.....1853–1855
Olyphant, D. W. C.....1840
Olyphant, G. T.....1855–1857
Patterson, Matthew C.....1831–1833
Peabody, George L., M.D...1891–1907
Phelps, Anson G.....1834–1855
Potter, Clarkson N.....1863–1866
Price, Thompson.....1831–1840
Prime, Temple.....1878–1887
Remsen, Henry.....1831–1832
Rhinelander, Frederick W....1874–1904
Rhinelander, Thomas N..... 1905–1907
Rhoades, J. Harsen.....1869–1872
Rhoades, J. Harsen, 2d.....1907
Robbins, Chandler.....1875–1904
Robbins, George A.....1889–1895
Roome, Edward 1837–1845
Russ, John D., M.D 1833–1834
Rutherford, Lewis M.....1858–1861
Schell, Augustus.....1849–1883
Schell, Edward 1885–1893
Schermerhorn, Alfred.... { 1862–1865 / 1867–1868
Schermerhorn, E. H 1841–1842
Schermerhorn, F. Augs.....1870–1907
Schermerhorn, Peter Augs...1839–1845
Schermerhorn, William C....1866–1901
Schuyler, Philip.....1878–1898
Seton, Samuel W.....1837
Sheldon, Frederick.....1874–1906
Sheldon, Henry.....1846–1854
Smith, Floyd.....1844–1848
Smith, Gouverneur M., M.D..1893–1898
Soley, James Russell.....1900–1907
Spring, George 1833–1835
Steel, Jonathan D.....1833
Stout, Francis A.....1867–1892
Strong, Charles E.....1875–1887
Stuyvesant, John R.....1831–1840
Suydam, D. Lydig 1861–1884
Suydam, Lambert.....1841–1842
Tallmadge, Henry F 1839–1841
Tappen, Frederick D.....1897–1901
Thomas, Henry.....1831–1834
Thompson, Martin E.....1839
Thurston, William R.....1846–1851
Titus, Peter S.....1836
Tomes, Francis.....1859–1860
Tompkins, Daniel H.....1860–1874
Travers, William R.....1860
Trulock, Joseph.....1836–1840
Tucker, Samuel Auchmuty...1907
Tuckerman, Charles K.....1860–1867
Van Rensselaer, Alex..... { 1862–1865 / 1867–1877
Van Rensselaer, Henry.....1858–1860
Walker, John W.....1833–1839
Walsh, A. R.....1842–1850
Warren, James.....1856–1859
Wheelock, George G., M.D..1898–1907
Whitewright, William.....1866–1898
Whittemore, William T.....1843–1845
Wickersham, George W..... 1902–1907
Winthrop, Egerton L., Jr....1901–1907
Wood, Edward.....1852–1861
Wood, Isaac, M.D.....1837–1859
Wood, John.....1842–1850
Wood, Samuel.....1831–1836

OFFICERS OF THE INSTITUTION

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE

PRESIDENTS.

Ackerly, Samuel, M.D.....1831–1842
Phelps, Anson G.....1843–1853
Wood, Isaac, M.D.....1854–1859
Allen, George F.....1860–1862
Schell, Augustus.....1863–1883
Hone, Robert S.....1884–1887
McLean, James M.....1888–1890
Irving, John Treat.....1891–1895
Schermerhorn, William C....1896–1901
Schermerhorn, F. Augs 1901–1907

VICE-PRESIDENTS.

Averill, Herman.....1831–1832
Brown, Silas.....1833–1835
Titus, Peter S.....1836
Phelps, Anson G.....1837–1842
Wood, Isaac, M.D.....1843–1853
Gracie, Robert.....1855–1860
Beadle, Edward L.....1861–1862
Hone, Robert S.....1863–1883
Suydam, D. Lydig.....1884
McLean, James M.....1885–1887
Clift, Smith.....1888–1893
Schermerhorn, William C....1894–1895
Marié, Peter.....1896–1903
Rhinelander, F. W.....1903–1904
Sheldon, Frederick.....1905–1906
Peabody, George L., M.D ...1907

TREASURERS.

Bolton, Curtis.....1831–1835
Brown, Silas.....1836–1859
Wood, Edward.....1860–1861
Schell, Augustus.....1862
Kennedy, James Lenox.....1863–1864
Clift, Smith.....1865
Grafton, Joseph.....1866–1871
Whitewright, William.....1872–1896
Davis, Howland.....1897–1907

RECORDING SECRETARIES.

Bogert, Henry K.....1831–1832
Russ, John D., M.D.....1833–1834
Crosby, William H.....1835
Allen, George F..... { 1836–1839 / 1841–1859
Hone, Robert S.....1860–1862
Brown, John Crosby.....1863
Myers, T. Bailey.....1864–1883
Schermerhorn, F. Augs.....1884–1901
Marshall, Charles H 1901–1907

CORRESPONDING SECRETARIES.

Donaldson, James.....1831–1832
Dwight, Theodore.....1833–1837
Wood, Isaac, M.D.....1839–1842
Roome, Edward.....1843–1844
Schermerhorn, Peter Augs...1845
Jones, Edward.....1846–1850
Wood, Isaac, M.D.....1851–1853
Crosby, John P.....1854–1859
Church, William H., M.D...1860
Tuckerman, Charles K.....1861–1867
Schermerhorn, William C....1868–1893
Bronson, Frederick.....1894–1895
Sheldon, Frederick.....1896–1905
Peabody, George L., M.D...1905–1906
Appleton, William W.....1907

PRINCIPALS OF THE INSTITUTION

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832–1834
Office unfilled.....1835 and part of 1836
Jones, Silas.....1836–1840
Vroom, Peter D., M.D.....1841–1842
Boggs, William.....1843–1845
Chamberlain, James F.....1846–1852
Cooper, T. Golden.....1853–1860
Rankin, Robert G.....1861–1863
Wait, William B..1863 to March 1, 1905.
Emeritus Principal from March 1, 1905.
Tewksbury, Everett B., from March 1, 1905.



A PHYSICAL CULTURE CLASS.

Board of Managers.

1907.

	Terms of continuous service.
FREDERICK AUGUSTUS SCHERMERHORN,	Since 1870
FREDERICK SHELDON, ...	" 1874
Resigned November 7, 1906.	
JOHN I. KANE, ...	" 1881
GUSTAV E. KISSEL, ...	" 1891
JOHN M. BOWERS, ...	" 1891
Resigned December 19, 1906.	
GEORGE L. PEABODY, M.D., . . .	" 1891
CHARLES H. MARSHALL, ...	" 1892
HOWLAND DAVIS, ...	" 1894
WILLIAM W. APPLETON, ...	" 1896
D. MAITLAND ARMSTRONG, . . .	" 1898
GEORGE G. WHEELOCK, M.D., . . .	" 1898
Died March 22, 1907.	
CHARLES S. FAIRCHILD, ...	" 1899
Resigned December 15, 1906.	
JAMES RUSSELL SOLEY, ...	" 1901
EGERTON L. WINTHROP, Jr., . . .	" 1901
GEORGE W. WICKERSHAM, . . .	" 1902
FREDERICK DE PEYSTER FOSTER, .	" 1902
THOMAS N. RHINELANDER, . . .	" 1905
TOMPKINS McILVAINE, ...	" 1905
LAWRENCE GODKIN, ...	" 1905
RICHARD H. DERBY, M.D., . . .	" 1906
Died July 4, 1907.	
J. NELSON BORLAND, ...	" 1907
Elected January 2, 1907.	
J. HARSEN RHOADES, ...	" 1907
Elected January 2, 1907.	
AUGUST P. MONTANT, ...	" 1907
Elected January 2, 1907.	
SAMUEL AUCHMUTY TUCKER, . .	" 1907
Elected June 5, 1907.	

Officers of the Board.

F. AUGUSTUS SCHERMERHORN, . . *President.*
GEORGE L. PEABODY, M.D., . . . *Vice-President.*
CHARLES H. MARSHALL, . . *Recording Secretary.*
WILLIAM W. APPLETON, . *Corresponding Secretary.*
HOWLAND DAVIS, ... *Treasurer.*

Standing Committees.

Committee on Finance.

Gustav E. Kissel, George W. Wickersham,
Frederick De Peyster Foster.

Committee on Supplies, Repairs and Improvements.

John I. Kane, George G. Wheelock, M.D.,
Charles H. Marshall, Lawrence Godkin,
J. Nelson Borland.

Committee on Education.

William W. Appleton, Richard H. Derby, M.D.,
Tompkins McIlvaine, J. Harsen Rhoades.

Committee on Manual Training.

D. Maitland Armstrong, Thomas N. Rhinelander,
Egerton L. Winthrop, Jr., August P. Montant.

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

Faculty.

William B. Wait, ... *Emeritus Principal.*
Everett B. Tewksbury, ... *Principal.*

Literary Department.

Mary B. Schoonmaker,
Margaret A. Macann,
Dora M. Robinson,
Mary Fitch Hume,
Jean Y. Ayer,
George M. Weimar,
Walter F. Nutt,
Elizabeth P. Ayer,
Helen Hume,
Louisa A. Macann.

Music Department.

Hannah A. Babcock, *Director.*
Eva E. Kerr,
Pauline Farrington,
Susan B. Hawks,
Eva March,
L. Josephine Boynton,
Mary Bruce Allen.

Tuning.

Frederick Winkleman.

Kindergarten.

Mary Fitch Hume.

Manual Training and Home Science.

Rudolph Mussehl,
Daniel McClintock,
Mary B. Schoonmaker,
Frances A. Ward,
I. Gertrude Slayman,
Susan M. Weed,
* Deborah Kipp,
† Jennie Dickey.

* From January, 1907. † To January, 1907.

Physical Training.

FRANCES E. WOOD, DUDLEY B. REED.

Administrative Department.

DWIGHT L. HUBBARD, M.D., . . . *Attending Physician.*
WILHELMINA MIHR, ... *Matron.*
L. ADELLE ROGERS, ... *Matron.*
ZOE KNAPP, ... *Stenographer and Librarian.*
MARGARET P. FROST, ... *Accountant.*
ALICE HATCHMAN, ... *Assistant.*



ONE OF THE MANUAL TRAINING ROOMS.

Seventy-Second Annual Report

To the Honorable the Legislature
of the State of New York:

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1907.

The following is a summarized statement of the money received and expended:

CURRENT ACCOUNT.

Balance September 30, 1906	$2,811.46	
Current receipts	159,165.53	
		$161,976.99
Current expenditures	$155,936.86	
Cash balance September 30, 1907	6,040.13	
		$161,976.99

INVESTMENT FUND ACCOUNT.

Balance September 30, 1906	$74,438.87	
Receipts—		
Interest and rents	16,850.42	
Bonds and mortgages	40,000.00	
		$131,289.29
Payments—		
Transferred for special plumbing	$5,000.00	
Taxes and assessments	15,891.00	
Transferred to current account, Mr. Schermerhorn's donation for organ	$5,640.00	
Transferred for current expense	17,000.00	
	22,640.00	
Bonds and mortgage	45,069.82	
Transferred to library fund (interest from Miller mortgages)	2,711.41	
Legal expenses	2,783.51	
Balance September 30, 1907	37,193 55	
		$131,289.29

BUILDING FUND ACCOUNT.

Balance September 30, 1906	$13,872.82	
Real estate	2,054.70	
Interest	443.26	
Balance September 30, 1907		$16,370.78

LIBRARY FUND.

Balance September 30, 1906	$3,702 89	
Miller mortgages on hand October 1, 1906	84,000.00	
Interest and cash received	5,542.40	
Interest received from executors of Miller estate	4,801.08	
Mortgages from Miller legacy	14,950.00	
Mortgage from Miller estate paid off	$10,000 00	
Cash in final settlement	2,650.85	
	12,650.85	
		$125,647.22

The Treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures. Attention is also called to the report of the Principal, which is annexed.

The following is a list of the legacies and donations which have been received by the Institution since its organization in 1831 to September 30, 1907 :

Miles R. Burke	$2,000.00	Jonathan C. Bartlett	$190.00
Jane Van Cortland	300.00	Stephen V. Albro	428.57
Isaac Bullard	101.66	John Penfold	470.00
Elizabeth Bayley	100.00	Madam Jumel	5,000.00
John Jacob Astor	5,000.00	Mrs. Steers	34.66
William Bean	500.00	Thomas Garner	1,410.00
Peter G. Stuyvesant	3,000.00	Elizabeth Magee	534.00
John Horsburgh	5,000.00	Chauncey and Henry Rose	5,000 00
Elizabeth Demilt	5,000 00	John J. Phelps	2,350 00
Sarah Demilt	2,000 00	Rebecca Elting	100.00
C. D. Betts	40.00	Gerard Martins	500.00
Sarah Penny	500.00	Regina Horstein	250.00
Sarah Bunce	500.00	John Alstyne	10,320.44
Elizabeth Idley	196.00	Elizabeth and Sarah Wooley	5,984.83
Samuel S. Howland	1,000.00	Benjamin Nathan	1,000.00
William Howe	2,985.14	Thomas M. Taylor	6,151.94
Margaret Fritz	100.00	Simeon Abrahams	5,052.70
James McBride	500.00	James Peter Van Horn	20,000.00
Charles E. Cornell	521.96	Caleb Swan	500 00
Charles E. Deming	50.00	Mrs. A. E. Schermerhorn	10,000.00
Mrs. De Witt Clinton	200.00	Henry H. Munsell	3,396.32
W. Brown	465.00	Thomas C. Chardevoyne	5,000.00
Elizabeth Gelston	1,000.00	William Dennistoun	11,892.77
Robert J. Murray	500.00	William B. Astor	5,000 00
Seth Grosvenor	10,000.00	Benjamin F. Wheelwright	1,000.00
Elijah Withington	100.00	George T. Hewlett, executor	500.00
Benjamin F. Butler	812.49	J. L. (of Liverpool, England)	25.00
Frissel Fund	2,000.00	Ephraim Holbrook	39,458.16
Simeon V. Sickles	6,561.87	Mrs. Emma B. Corning	5,000.00
Anson G. Phelps	5,675.68	Eliza Mott	1,475.54
Thomas Reilly	2,254.84	Maria M. Hobby	2,509.82
Elizabeth Van Tuyle	100.00	Daniel Marley	1,749.30
Thomas Eggleston	2,000.00	Henry E. Robinson	6,000.00
Sarah A. Riley	100.00	Henry Schade	20.00
William E. Saunders	725.84	Caroline Goff	4,161.59
Thomas Eddy	1,027.50	Catherine P. Johnston	530.00
Robert C. Goodhue	1,000.00	Mrs. Emma Strecker	12,221.66

Eli Robbins	$5,000.00	Maria Moffett, other stocks	$2,800 00
Margaret Burr	10,011.11	John Vanderbilt	25.00
Mary Burr	10,611.11	William Clymer	2,000.00
Samuel Willetts	5,045 00	Julia L. Peyton	1,000 00
Roosevelt & Sons	45.00	Amos R. Eno	5,000.co
Augustus Schell	5,000.00	Clarissa L. Crane	1,000.00
James Kelly	5,000.00	Leopold Boscowitz	1,000.00
George Merrill	40.00	Emeline S. Nichols	5,000.00
William B. and Leonora S. Bolles	2,949.11	Margaret Salsbury	100.00
		Sarah B. Munsell	477.56
Edward B. Underhill	500.00	Edward L. Beadle	4,303.99
Harriet Gross	1,000.00	Cecelia J. Loux	2,000.00
Mary Hopeton Drake	2,340.00	Mrs. E. Douglas Smith	40.co
George Dockstader	325.00	William C. Schermerhorn	10,000.00
Mary Rogers	1,000.00	Mary J. Walker	24,193.76
Polly Dean	500.00	Sarah Schermerhorn Estate	5,137.50
John Delaplaine	302.99	Mary J. Walker Estate	1,222.32
Abby A. Coates Winsor	1,000.00	F. Augs. Schermerhorn (for building fund)	10,000.00
Harriet Flint	1,776.74		
Maria C. Robbins	10,000.00	Peter Marié's Estate	3,145.47
Cash (sundry donations)	133.18	Eli Specht	2,816.17
Julia A. Delaplaine	38,842.25	Catherine Talman	4,996.60
Mary E. Brandish	89.40	Mrs. Annie Stewart Miller	116,401.93
Thomas W. Strong	1,893.00	F. Augs. Schermerhorn (for pipe organ)	5,840.00
Maria Moffett	14,112.21		

In addition to the sum of eighty-four thousand dollars ($84,000) received from the estate of Mrs. Annie Stewart Miller prior to October 1, 1906, the Managers beg to acknowledge the receipt during the current year of fourteen thousand nine hundred and fifty dollars ($14,950) in mortgages, and of seventeen thousand four hundred and fifty-one dollars and ninety-three cents ($17,451.93) in cash, making a total of one hundred and sixteen thousand four hundred and one dollars and ninety-three cents ($116,401.93) received from this bequest.

The funds thus received from legacies were represented as follows: On deposit in the Union Trust Company, thirty-seven thousand one hundred and ninety-three dollars and fifty-five cents ($37,193.55); Bonds and Mortgages, one hundred and twenty-seven thousand dollars ($127,000); Building Fund, sixteen thousand three hundred and seventy dollars and seventy-eight cents ($16,370.78); Library Fund, Bonds and Mortgages, ninety-eight thousand nine hundred and fifty dollars ($98,950),

and cash, twenty-six thousand six hundred and ninety-seven dollars and twenty-two cents ($26,697.22). The remainder of the fund has been applied from time to time in such ways as in the judgment of the Managers would most effectively accomplish the educational objects for which this Institution was established.

During the past summer the old drainage system and plumbing fixtures have been replaced, wherever desirable, by a modern equipment in conformity with the best practice. Some considerable renewals of the system of water supply and repairs of the premises were also made at the same time.

The total cost of the entire work was twenty thousand seven hundred and fifty-three dollars and fifty-three cents ($20,753.53), the whole of which has been provided for out of the invested funds of the Institution.

During the past few years the necessary expense of maintenance has so greatly increased that the present per capita amount received for the services rendered by the Institution is quite inadequate, and the Managers therefore feel compelled to ask your honorable body for an increase in the compensation for State pupils from three hundred dollars ($300) to three hundred and fifty dollars ($350) per capita for the ensuing fiscal year.

Inasmuch as the State is having the use of the premises and buildings of the Institution without charge, the Managers feel that the Institution should receive an amount sufficient to cover the cost of education of the State pupils, so that the Managers shall not be compelled to use the income from its Legacy Investment Fund to meet deficiencies arising from inadequate compensation for State pupils.

All of which is respectfully submitted,

THE NEW YORK INSTITUTION FOR THE BLIND.

(Signed) F. AUGS. SCHERMERHORN, *President.*

(Signed) CHARLES H. MARSHALL, *Recording Secretary.*

City and County of New York, ss.:

F. AUGS. SCHERMERHORN, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

(Signed) F. AUGS. SCHERMERHORN.

Sworn to before me this second day of January, 1908.

(Signed) WILLIAM BELL WAIT, JR.,
Notary Public, New York County.

REPORT OF THE TREASURER.

HOWLAND DAVIS, Treasurer, in account with THE NEW YORK INSTITUTION FOR THE BLIND, for the year ending September 30, 1907.

Dr.

CURRENT FUND.

Balance, September 30, 1906		$2,811.46
Received from:		
New York State	$51,153.87	
New Jersey	5,677.24	
Current tuition and support	1,772.50	
Music and instruction	413.37	
Clothing, dry goods	6.44	
Supplies	49.42	
Petty account	14.26	
New York County	2,718.76	
Kings County	1,227.67	
Queens County	237.12	
Investment fund	91,384.33	
Manual training	547.53	
Interest	163.02	
Principal's fund	3,800.00	
		159,165.53
		$161,976.99

Cr.

By cash paid for:		
Supplies	$14,550.13	
Salaries and wages	36,013.49	
Clothing, dry goods, etc	4,636.31	
Furniture and fixtures	5,304,81	
Principal's fund	2,000.00	
Repairs and improvements	14,262.57	
Traveling	38.70	
Electricity	96.80	
Gas	1,745.50	
Music and instruction	7,437.88	
Manual training	845.82	
Taxes	4,780.78	
Legal expense	3,041.51	
Petty account	2,148.43	
Drugs and medicines	72.72	
Fuel	2,728.37	
Assessments	11,110.22	
Bond and mortgage	5,000.00	
Bonds and stocks	40,069.82	
Real estate	53.00	
		$155,936.86
Balance, September 30, 1907.		6,040.13
		$161,976.99

(*Signed*) HOWLAND DAVIS, *Treasurer.*

The foregoing account has been compared with the vouchers and accounts and certified to be correct by Townsend & Dix, Accountants and Auditors, 31 Nassau St., N. Y. City.

November 14, 1907.

GUSTAV E. KISSEL,
FREDERICK DE P. FOSTER, } *Finance Committee.*



A KINDERGARTEN CLASS.

Report of the Principal.

To the Board of Managers:

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1907:

Number of pupils September 30, 1906	156
Admitted during the year	31
Whole number instructed	187
Reductions	27
Number remaining	160

The general organization of the school and schedule of classes remains practically what they were last year. English now holds the position for which we have been striving and which we intend to maintain. There are four full years of it in the High School running simultaneously, and pupils may now have a complete and well-ordered training, not often possible in the arrangements found convenient when pupils prepared to take the work are of sufficient number to make a class of average size. The classes in Latin and German are begun in alternate years. There are at present two classes in each of these subjects, Latin first and third year and German second and fourth year. There is also a class in third year French.

The results gained in the Music Department have been highly gratifying, the pupils having applied themselves with as much serious interest to this as to other branches of study.

The following table shows the number of pupils in each of the Music subjects:

	Boys	*Girls*	*Total*
Piano	52	38	90
Organ	7	1	8
Point Music Notation	6	6	12
Harmonic Notation	8	11	19
Junior Harmony	3	4	7
Senior Harmony	5	4	9
Form and Esthetics	5	4	9
Chorus	35	40	75
Junior Singing Class	12	12	24

Eight pupils successfully passed the written examination in Music Form and Esthetics, given in June by the American College of Musicians.

Following this report is given our course of Music study, also three programmes: one a sample of the music recitals given by the pupils during the year, the programme of the Anniversary Exercises, and of the organ recital given by one of the pupils, George M. Carmody, assisted by the chorus class.

The work in the Manual Training Department maintains its high standards. Its educational methods and aims give it the place and dignity which it should have in a comprehensive system of education. The course is carefully graded, and the ability to criticise their work intelligently is cultivated in the pupils while they are acquiring manual skill.

The Physical Culture work, as undertaken by two teachers last year in the newly equipped gymnasium, fulfilled its promise of general benefit to the health and life of the school. The work is advancing satisfactorily in accordance with plans made last year.

The health of the pupils in general has been good.

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each:

Geography	17	French, second year	5
Arithmetic	8	Algebra	6
Reading	3	Elementary English	13
English, first year	6	Writing	13
Elementary U. S. history and civics	11	Spelling	9
Home science	5	Cæsar's Commentaries	6
Cicero's Orations	7	Latin grammar	2
Latin prose compositon	3	English, second year	7
English, third year	10	Elementary Latin prose composition	12
First year Latin	6	German, third year	5

The record of the Regents examinations for the past year is as follows:

Number of examination days	5
Pupils examined	63
Subjects covered	21
Answer papers written	172
Answer papers claimed	157
Papers allowed by Regents	155

The following table gives the results of the examinations held from 1901 to 1907:

	No. examined.	*No. claimed.*	*No. allowed.*	*Per cent. claimed of No. examined.*	*Per cent. allowed of No. examined.*	*Per cent. allowed of No. claimed*
1901.....	118	76	75	64.41	63.56	98.68
1902.....	204	151	150	74.02	73.53	99.34
1903.....	137	114	114	83.21	83.21	100.00
1904.....	157	121	121	77.07	77.07	100.00
1905.....	218	173	169	79.36	77.52	97.68
1906.....	166	95	94	57.23	56.62	98.95
1907.....	172	157	155	91.28	90.11	98.72

The following is a list of the pupils who have earned certificates from the Regents:

PRELIMINARY CERTIFICATES.

Silvio Ceppo,
Harry Klein,
George W. Stone,
Albert Kuchler, Honor,
Edward Marchman,
Isadore Cohen,
Louis Gold,
Walter E. Baker,
C. Arthur Meinert,
George Winter,
William E. Moore,
George M. Carmody,
Violet I. Scott,
Lucy Williams,
Emily T. Heil,
Mary Moran,
Sarah Steinburg,
Lena D. Vogt,
Dora Britton,
Clara Crampton,
E. Loretta Butler,
Margaret R. Hogan.

12 COUNT CERTIFICATES.

George M. Carmody,
Walter E. Baker,
William E. Moore,
George Winter,
Violet I. Scott,
E. Loretta Butler,
Margaret R. Hogan.

24 COUNT CERTIFICATES.

Walter E. Baker,
George M. Carmody,
William E. Moore, Honor,
George Winter,
E. Loretta Butler,
Margaret R. Hogan.

36 COUNT CERTIFICATES.

Walter E. Baker,
George M. Carmody,
George Winter,
William E. Moore,
E. Loretta Butler,
Margaret R. Hogan.

48 COUNT CERTIFICATES.

Walter E. Baker,
George Winter,
William E. Moore,
George M. Carmody, Honor,
E. Loretta Butler,
Margaret R. Hogan.

60 COUNT CERTIFICATES.

George M. Carmody, Honor, Margaret R. Hogan.

EQUIVALENT 67 COUNT CERTIFICATE.

Mary V. Norcott.

72 COUNT CERTIFICATES.

George M. Carmody,
Margaret R. Hogan.

78 COUNT CERTIFICATES.

William E. Moore,
E. Loretta Butler.

81 COUNT CERTIFICATES.

George Winter, Walter E. Baker.

82 COUNT CERTIFICATE.

Margaret R. Hogan.

96 COUNT CERTIFICATE.

William E. Moore.

108 COUNT CERTIFICATE.

George M. Carmody.

At the end of this report may be found the Key to the New York Point System with latest revision, the literary publications in New York Point Print, the music publications, piano music classified by years, and a list of the pupils.

This year Miss Rogers, one of the matrons, retired from service. For many years she occupied the position of matron of the girls' department, a position demanding both a thorough acquaintance with many details and a deep and personal interest in the characteristics and needs of the pupils.

Another to retire last June was Miss Hatchman. When a child she was educated at this school, and at the termination of her course became an assistant in the reception room. She held this position for many years with efficiency in her work and loyalty to the Institution.

Mr. Weimar and Mr. Nutt of the Literary Department have withdrawn from our force of teachers to continue their labors in other fields of education. Both of these men, through their interest in the work and through singleness of purpose and method in its execution, showed the spirit of harmonious coöperation, which is essential to good work in any organization and desirable for its own sake apart from business considerations.

I should like to commend the teachers and officers for the good spirit and interest with which they have done their work, as well as for the excellence of it; the pupils for their ambitious efforts, amply rewarded, and all the rest of the household whose work finds no place in a report of this kind, yet is in its way important and equally appreciated.

Respectfully submitted,

(*Signed*) EVERETT B. TEWKSBURY,

Principal.



A GERMAN CLASS IN GIRLS' STUDIO.

Comparative Statistics of the State Schools and of the Institution in the Regents Examinations.

In the following table the results are given in percentages, as found by careful tabulation and comparison of the statistics published in the yearly reports of the Regents of the University of the State of New York.

The table presents the examination facts in three phases, viz:

1. The number of papers claimed by the schools as being up to standard out of the whole number written.
2. The number of papers allowed by the Regents examination department out of the whole number examined.
3. The number of papers allowed out of the whole number claimed.

The figures under 1898 are for seven years ending June 30, 1898; under 1906 for eight years ending June 30, 1906, and under 1907 for the nine years ending June 30, 1907. The figures for the State were not available for later than 1906.

	Per cent. claimed of number examined.				*Per cent. allowed of number examined.*				*Per cent. allowed of number claimed.*			
	State.		*Inst.*		*State.*		*Inst.*		*State.*		*Inst.*	
Subjects.	*1898.*	*1906.*	*1898.*	*1907.*	*1898.*	*1906.*	*1898.*	*1907.*	*1898.*	*1906.*	*1898.*	*1907.*
Reading	96	97	95	85	96	97	95	85	100	100	100	100
Writing	90	94	97	100	90	94	97	100	100	100	100	100
Spelling	61	71	72	78	59	70	71	78	96	99	99	100
Elementary English	57	69	54	70	51	60	54	65	89	87	100	93
Arithmetic	55	64	69	66	52	62	69	66	96	97	100	100
Geography	58	67	74	65	53	62	74	65	91	92	100	100
Advanced arithmetic	46	57	52	36	34	47	52	36	70	82	100	100
Advanced English	51	67	34	49	38	50	33	49	73	75	97	100
English composition	74	78	92	87	60	57	92	87	81	73	100	100
Rhetoric	70	77	93	73	58	54	84	73	82	70	90	100
American literature	84	..	86	..	74	..	86	..	87	..	100	..
Physics	58	74	64	65	40	65	64	65	67	88	100	100
Physiology & Hygiene	61	73	64	68	53	67	64	68	86	92	100	100
United States history	63	72	74	83	53	62	74	83	85	86	100	100
N. Y. State history	72	..	39	..	58	..	35	..	81	..	89	..
Roman history	85	84	100	63	72	73	100	63	85	87	100	100

	Per cent claimed of number examined.				*Per cent. allowed of number examined*				*Per cent. allowed of number claimed.*			
	State.		*Inst.*		*State*		*Inst.*		*State.*		*Inst*	
Subjects.	*1898.*	*1906.*	*1898.*	*1907.*	*1898.*	*1906.*	*1898.*	*1907.*	*1898.*	*1906.*	*1898.*	*1907.*
English history	73	77	83	60	58	64	83	60	80	83	100	100
Physical geography	72	74	87	65	63	65	87	65	88	88	100	100
Geology	79	87	70	100	68	79	69	100	85	91	99	100
Algebra	72	72	100	71	70	69	100	71	98	96	100	100
English literature	..	92	..	71	..	83	..	71	..	90	..	100
Civics	..	75	..	52	..	60	..	52	..	80	..	100
General history	..	85	..	83	..	76	..	83	..	89	..	100
Geometry	..	66	..	87	..	59	..	87	..	89	..	100
Advanced U. S. history	..	70	..	69	..	50	..	64	..	71	..	93
Psychology	..	88	..	82	..	72	..	82	..	82	..	100
American selections	..	87	..	60	..	73	..	60	..	84	..	100
Advanced Eng. comp.	..	81	..	90	..	54	..	90	..	67	..	100
English selections	..	87	..	100	..	72	..	100	..	83	..	100
Home science	..	68	..	100	..	3	..	100	..	5	..	100
English reading	..	85	..	100	..	75	..	100	..	88	..	100
Astronomy	..	85	..	100	..	76	..	100	..	89	..	100
First year Latin	..	68	..	96	..	62	..	96	..	91	..	100
Greek history	..	84	..	91	..	76	..	91	..	90	..	100
Hist. of Am. literature	..	88	..	100	..	68	..	100	..	77	..	100
Business English	..	78	..	100	..	50	..	100	..	64	..	100
Com. geography	..	76	..	100	..	54	..	100	..	71	..	100
Economics	..	84	..	100	..	66	..	100	..	79	..	100
German, 1st year	..	76	..	89	..	69	..	89	..	91	..	100
German, 2d year	..	78	..	100	..	68	..	100	..	87	..	100
German, 3d year	..	83	..	71	..	65	..	71	..	78	..	100
Mediæval history	..	82	..	82	..	75	..	82	..	91	..	100
Cæsar's Commentaries	..	79	..	100	..	70	..	100	..	89	..	100
Eneid	..	89	..	88	..	79	..	88	..	89	..	100
English, 1st year	..	70	..	61	..	58	..	61	..	83	..	100
English, 2d year	..	80	..	74	..	67	..	74	..	84	..	100
English, 3d year	..	80	..	100	..	65	..	100	..	81	..	100
Cicero's Orations	..	84	..	100	..	68	..	100	..	81	..	100
Latin prose	..	79	..	100	..	58	..	100	..	73	..	100
Latin prose composit'n	..	72	..	86	..	57	..	86	..	79	..	100
French, 2d year	..	79	..	86	..	66	..	71	..	84	..	83
Average	69	78	75	82	60	65	74	81	86	82	99	99



TEACHER, TUTOR AND TUTOR'S PUPIL.

COURSE OF MUSIC STUDY.

FIRST YEAR.—Piano, lessons daily, five days each week.

SECOND YEAR.—Piano, lessons twice each week with separate daily practice. Point Music Notation daily.

THIRD YEAR.—Piano; Organ; Harmonic Notation daily.

FOURTH YEAR.—Piano; Organ; Harmony daily with daily practice.

FIFTH YEAR.—Piano; Organ; Harmony daily, Counterpoint daily, each with daily practice.

SIXTH YEAR.—Piano; Organ; Harmony, Counterpoint, Terminology, each daily.

SEVENTH YEAR.—Piano; Organ; Harmony; Acoustics, daily.

EIGHTH YEAR.—Piano; Organ; Harmony, Music History, Staff Notation, daily.

NINTH AND TENTH YEARS.—Piano, Organ, Composition, Music History, Music Form, Esthetics, Double Counterpoint and Fugue.

N. B.—Class instruction in singing is given daily.

PROGRAMME OF THE ANNIVERSARY EXERCISES HELD MARCH 21, 1907.

1. CHORUS, - - - Gipsy Life, - - - - *Schumann*
   Accompanied by ISADORE COHEN.

2. PIANO, - Humoreske, Op. 101, No. 7, - - *Dvořàk*
   MARY V. NORCOTT.

3. ELEMENTARY SINGING CLASS:
   a. My Shadow, - - - - - *Stanford*
   b. Little Boy Blue, - - - - - *Nevin*

4. ORGAN, - - Elevation in E, - - - *Saint-Saëns*
   LOUIS GOLD.

5. CHORUS, - - Just Like Love, - - - *Davy-Novello*
   Accompanied by VIOLET I. SCOTT.

6. EXERCISE IN GEOGRAPHY.

7. PIANO, - - Melodie, Op. 8, No. 3, - - *Paderewski*
   E. LORETTA BUTLER.

8. CHORUS: *a.* Swiss People's Song, - - - - *Kucken*
   b. O My Love's Like a Red, Red Rose, - *Garrett*
   Accompanied by LOUIS GOLD.

9. EXERCISE IN ARITHMETIC.

10. PIANO, - Tarentelle, Op. 85, No. 2, - - - *Heller*
    EDWARD MARCHMAN.

11. JUNIOR CHORUS:
    a. Dandelion Song, - - - - - *Gaynor*
    b. Laughing with Sunlight, - - - *Andre*
    c. Sweet and Low, - - - - - *Barnby*
    Accompanied by EMILY T. HEIL.

12. PIANO, - - Polonaise in A, Op. 40, No. 1, - - *Chopin*
    ISADORE COHEN.

13. CALISTHENICS.
    Accompanied by LENA D. VOGT.

14. ORGAN, - - Christmas Pastorale, Op. 56, - - *Merkel*
    GEORGE M. CARMODY.

15. EXERCISE IN WRITING AND READING,
    With Point Tablets, Kleidographs and Typewriters.

16. PIANO, - - Bagatelle, Op. 33, No. 5, - - - *Beethoven*
    EMILY T. HEIL.

17. ANTHEM, - Lift Up Your Heads, - - - *Tschudi*
    Accompanied at the organ by GEORGE M. CARMODY.

MUSIC RECITAL MAY 30, 1907.
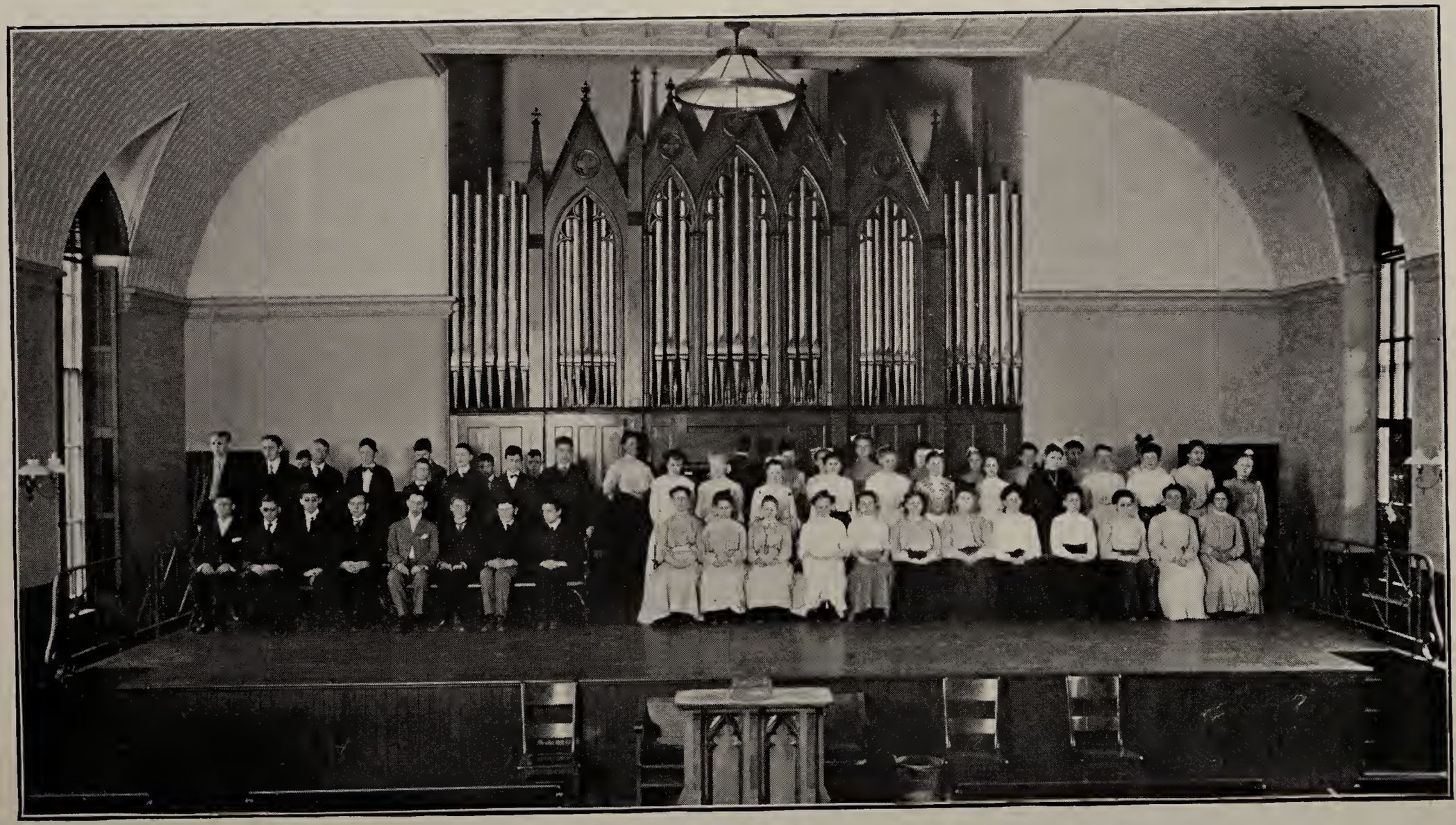
1. ORGAN SOLO, - Communion in E Minor, - - - *Batiste*
   VIOLET I. SCOTT.
2. PIANO, - - Study No. 26, Op. 190, - - - *Köhler*
   MILTON WILLIAMS.
3. PIANO, - - - Ave Maria, - - - *Burgmüller*
   EDITH HARDY.
4. JUNIOR SINGING CLASS:
   a. Orchard Song, - - - - - *Roeckel*
   b. Indian Lullaby, - - - - - *Aiken*
5. PIANO, - - - Sonatina, - - - - *Mozart*
   BOYD HANCHETTE.
6. PIANO, - Serious Moments, Op. 130, - - - *Gurlitt*
   JOHN VAN DYCK.
7. FEMALE TRIO, Hail, Evening Bright, by *Queen Marie Antoinette*
8. PIANO, Song Without Words, "Morning Star," *Mendelssohn*
   WILLIAM CHAMBERS.
9. PIANO, - First Movement of Sonata in F, No. 4, - *Mozart*
   LENA D. VOGT.
10. MALE CHORUS:
    a. There's Music in the Air.
    b. The Alphabet, (a musical joke) - - *Mozart*
11. PIANO, - - - Volkslied, - - - *Mendelssohn*
    LOUIS GOLD.
12. PIANO, - - Bourrée in G Minor, - - - - *Bach*
    KATHERINE COHEN.
13. FEMALE DUET, Röslein auf der Heiden, - - - - *Gade*
14. PIANO, - - - Scarf Dance, - - - *Chaminade*
    HARRY KLEIN.
15. PIANO, - - Tempo di Minuetto, - - *Moszkowski*
    CALVIN GLOVER.
16. MALE CHORUS, - Santa Lucia.
17. PIANO, - - - Novelette, - - - - *Schumann*
    E. LORETTA BUTLER.
18. PIANO, - - - The Chase, - - - *Rheinberger*
    GEORGE M. CARMODY.
19. FEMALE TRIO, - Summer Days, - - - - - *Abt*
20. PIANO, - - Song Without Words, - - *Tschaikowsky*
    EMILY T. HEIL.
21. MALE CHORUS, Stars of the Summer Night.

ORGAN RECITAL, BY GEORGE M. CARMODY,

ASSISTED BY THE CHORUS CLASS.

JUNE 13, 1907.

1. Prelude and Fugue in E Minor, - - - - - - *J. S. Bach*
2. Andante con moto, - - - - - - - - - *E. Silas*
3. Mixed Chorus, O My Love's Like a Red, Red Rose, *G. M. Garrett*
4. Christmas Pastorale, Op. 56, - - - - - - - *G. Merkel*
5. Fanfare in D, - - - - - - - - - *J. Lemmens*
6. Male Chorus: *a.* Stars of the Summer Night.
   b. "Kleidogram."
7. Pastorale-Sonate, Op. 88, - - - - - - *J. Rheinberger*
   Pastorale, con moto.
   Intermezzo, andante con moto.
   Fugue, non troppo allegro.
8. Female Chorus:
   a. Summer Days - - - - - - *F. Abt*
   b. Parting Song.
9. Rhapsodie No. 1, in E, on Breton Melody, - - *C. Saint-Saëns*
10. Fugue in G Minor, - - - - - - - - - *J. S. Bach*
11. Mixed Chorus, - - Gipsy Life, - - - *R. Schumann*
12. Impromptu-Pastorale, Op. 27, - - - - - - - *D. Buck*
13. March from Sonate Pontificale, - - - - - *J. Lemmens*



THE CHORUS CLASS IN THE CHAPEL.

DAILY SCHEDULE.

MORNING PERIODS.

Morning Prayers, 8.00 to 8.10.

LITERARY.

I.	II.	III.	IV.	V.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20
Kindergarten, Reading, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Spelling, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Language, Grade I, Grade II, Grade III, Grade IV, Grade V, El. English, English, 1st year, English, 2d year, Geometry.	Kindergarten, Arithmetic, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Physiology, Latin, 1st year, German, 2d year.	Kindergarten, Kleidograph, Geography.

MUSIC.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Piano, Organ.	Piano, Organ.	Piano, Organ.	Piano, Organ.	Point Print Music, Music History, Junior Harmony, Senior Harmony, Tuning, Piano, Organ.	Jun. Singing Class, Chorus, Piano, Tuning.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Caning.			Caning.	Caning, Mattress. *	Caning, Mattress. *

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, etc.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Kindergarten, Nature Study, U. S. History, Grade III, U. S. History, Grade IV, Ancient History, Latin, 3d year, French, 3d year.	Kindergarten, Reading, Slate Writing, Typewriting, U. S. History, Grade II, English, 3d year, German, 4th year.	Kindergarten, Geography, Grade IV.	U. S. History, Grade I, Geography, Grade III, Geography, Grade VI.	Geography, Grade V, Geography, Grade VI.	Geography, Grade II.

MUSIC.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Piano, Tuning, Organ.	Piano, Tuning, Organ, Harmonic Notation.	Piano, Tuning, Organ.	Piano, Tuning, Organ, Tutoring.	Piano, Tuning, Organ, Tutoring.	Piano, Tuning, Organ, Tutoring.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
1 15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Caning, Mattress, * Home Science, Reed, Physical Culture.	Caning, Mattress, * Home Science.	Caning, Mattress, * Physical Culture.	Caning, Mattress, * Cord, Physical Culture.	Caning, Mattress, * Raffia, Physical Culture.	Caning, Mattress, * Physical Culture.

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, etc.
Two classes two evenings a week for the older girls, and two classes two evenings a week for the older boys, in Physical Culture.

KEY

TO THE

NEW YORK POINT SYSTEM

OF

Tangible Writing and Printing

FOR

LITERATURE, INSTRUMENTAL AND VOCAL MUSIC,
AND MATHEMATICS,

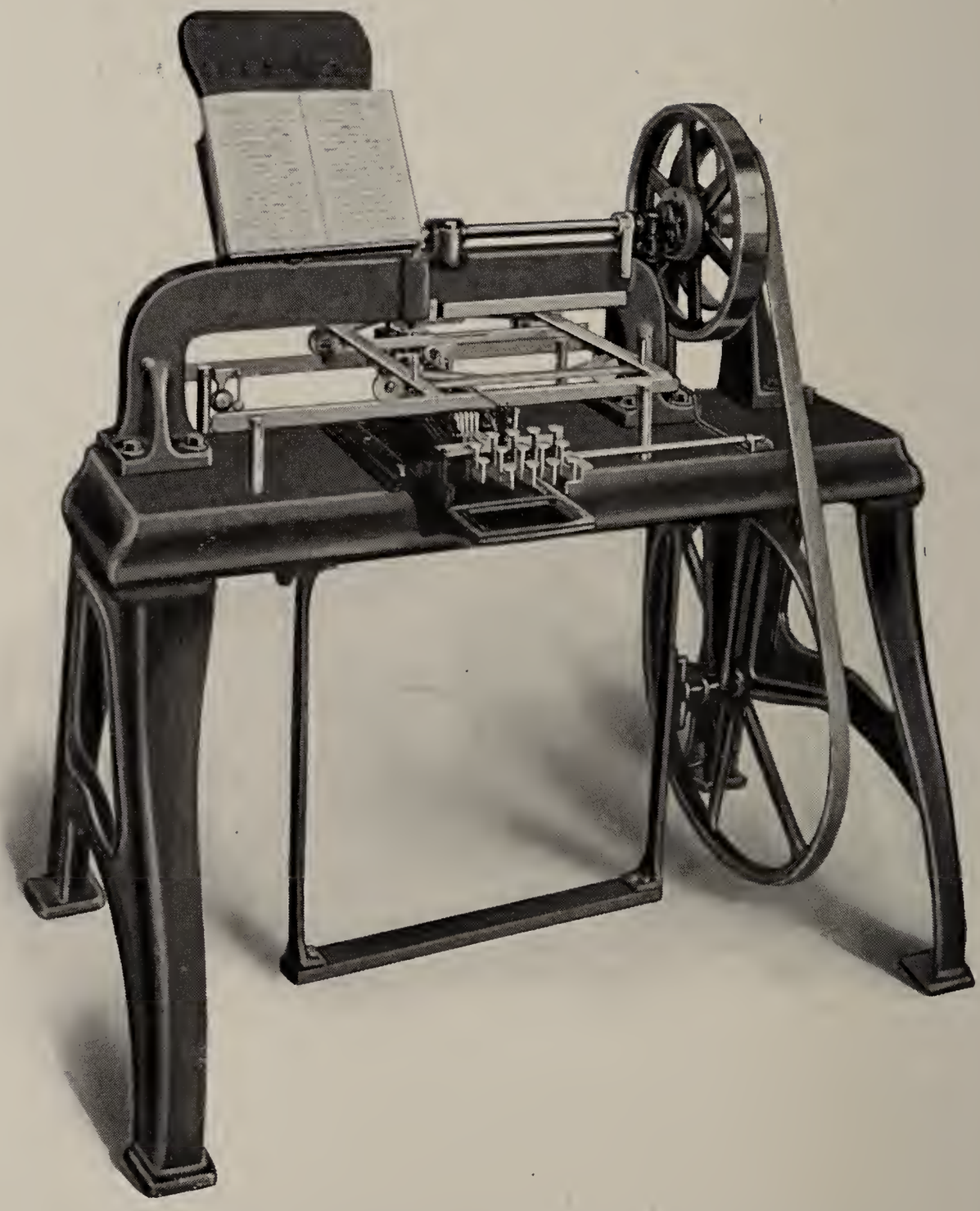
DESIGNED FOR THE USE OF THE BLIND.

Revised from Editions of 1872, 1882 and 1893.

BY WM. B. WAIT,

Principal of The New York Institution for the Blind from 1863 to 1905; Emeritus Principal from 1905.

1908.



STEREOGRAPH FOR EMBOSSING METAL PLATES USED IN PRINTING.

FOREWORD.

A brief reference to the origination, development and general adoption of the New York Point System of tangible literature and Music will be fitting in this place.

Immediately after taking charge of the New York Institution in 1863, I made an effort to establish the course of instruction upon a text-book basis, and in this way to enlarge the opportunities of the pupils for reading and study, and to lessen their almost total dependence upon their teachers, who, because of the lack of suitably embossed text-books, were obliged to impart instruction in all branches almost wholly by the oral method.

As a first step, a test of the reading power of each pupil was made, which disclosed that a majority of the pupils were unable to read at all, while only a few could read well.

The system then accepted and in general use was the Boston Line, a form of the ordinary Roman type, and as the only books then available were in that style, an intensive effort was made to impart to every pupil the power of facile finger reading.

This special effort, covering two years, proved that a large proportion of the pupils, including many having excellent mental endowments, were wholly unable to read the Boston Line books, and from data furnished by other schools, confirmed by my own observations, it was clear that similar inability to read existed in all the schools.

But, besides the lack of tangible power, the Roman form was found deficient in two other vital points: it is tangibly unwritable, and cannot be adapted to musical notation.

The conclusion inevitably was that the Roman or Line letters do not possess the three qualities—tangibility, writability and

adaptability—essential in a system of embossed literature, and that the problem could be solved only by the adoption of embossed points in both writing and printing.

There was in use in this school at that time, and for some years prior, a point alphabet on a vertical base of six points, arranged by one of the teachers, Mr. Adam McClelland, himself blind, and possessing rare intellectual gifts.

It is a matter of interest that Prof. Louis B. Carll while a pupil learned the system, and afterward used it in writing his great work, "Calculus of Variations." Mr. J. V. Armstrong, Principal of the Tennessee School for the Blind, Mr. Stephen Babcock, for many years a teacher in this school, and many others who were educated here, have largely used Mr. McClelland's arrangement.

It was with this alphabet that my first tests of the comparative tangible power of points and lines were made with pupils who could not read the latter, and which demonstrated the superiority of point signs over line signs.

But while Mr. McClelland's alphabet could be written as easily and appealed to the touch as strongly as any of the vertical systems, it was not adaptable to the structure of a musical notation, and this caused me to take up the original vertical point system of M. Louis Braille.

My examination of the structure and application of this system developed the fact that it is defective in several important respects: it is much more bulky and hence more costly than the Boston Line (which in the absence of any other system was then taken as a standard, and the cost of which was almost prohibitive); the number of possible single signs, *sixty-three*, is inadequate to the requirements of Literature, of Mathematics and of Music, so that none of these subjects can be correctly and fully represented by them.

From anything that could be learned from other sources about the Braille system, the existence of these inherent and grave defects had not been suspected, and when as the result of this inquiry they were disclosed, but one course was left open, which was to devise some different method of sign building, by which

the structural defects of the Braille might be avoided, the number of signs greatly increased, and the cost of books reduced to the lowest possible minimum. Obviously, two things only could be done: employ two points instead of three points vertically, and a series of base forms developing horizontally, and holding two, four, six, eight, ten, etc., points each.

With infinite care and labor I put this idea into effect, the final outcome being the New York Point System.

All the facts and data acquired throughout the years of study and laborious experiment that seemed to have no end can be found in full in the yearly reports of this Institution. In the reports for 1866 and 1867 the subject of embossed alphabets and books was generally considered. In the report for 1868 the New York Point Alphabet is given. In this connection it is proper to state that no details of the system were published until after I had stated to Dr. S. G. Howe, of the Boston School, and to Mr. William Chapin, of the Philadelphia School, that I had constructed a system demonstrably superior to that of M. Braille, but that in the interest of uniformity I would abandon any further effort on a new line if they would join me in adopting, improving and establishing the Braille system. My proposal was not received with favor, and I was therefore under no obligations either to adopt or advocate the defective Braille system as against a demonstrably better one, and the New York System was published.

In 1871, at the Indianapolis meeting of the American Association of Instructors of the Blind, the New York and Braille Codes were critically examined and compared, after which the Convention voted without a dissenting voice that the New York System ought to be taught in all schools for the blind.

In 1872, at the Boston meeting, I presented an outline of a system of Musical Notation complementary to the literary system, and was requested by the Convention to complete the system in detail, so that the schools might have the use of it as soon as possible.

The first edition of the Notation was printed in our report for 1872.

In 1878 the Music Notation was considered at length, and again approved by the Association.

Down to 1882 the entire United States Fund had been used in printing Boston Line books, but in that year 50 per cent. of the fund was set apart for books in New York Point.

In 1892 it was decided by the American Association of Instructors of the Blind that only reprints of Line books should be issued, and that any part of the 50 per cent. that had been reserved for Line books, not so needed, should be used in printing books in New York Point.

At the same time, 1892, twenty-four years after the New York Code had been published and twenty-one years after it had been accepted by the American Association and commended for general adoption, and after the Association had six times confirmed the New York System and six times refused to recognize any form of Braille, either original or derived, French, English or American, a small minority of the principals, in defiance of these repeated sanctions of the New York System and disavowals of all varieties of Braille by the Association, and willfully disregarding the great importance of having only one point system, needlessly and harmfully thrust forward a schismatic form of the Braille code, which they named American Braille.

In 1894, at a meeting of the trustees of the American Printing House for the Blind, and as a climax of a two years' campaign of propaganda, a motion was made to change the by-laws so as to recognize and promote American Braille. Twenty-six institutions were represented, and after full consideration five voted for and twenty-one voted against such recognition.

The facilities for writing and printing the New York Point System consist of a desk tablet, a pocket tablet and two machines: the Kleidograph for paper writing, and the Stereograph for embossing metal plates for use in printing.

The tablets have been improved by substituting a rectangular groove in place of a V-shaped groove or of separate pits.

Patents were granted for the Kleidograph and the Stereograph, which were at once transferred to the New York Institution without pecuniary advantage to myself.

The Franklin Institute of Philadelphia, after a searching examination into the system and into the design and merit of these machines, conferred the John Scott medal.

In this place a word or two may be said about a "universal type" for finger reading.

Roman letterpress type are common to the schoolbooks, newspapers and magazines of the nations of Western Europe, but this uniformity of type does not enable a native of one country to read or understand a language other than his own.

The only purpose of letters is to express language, and therefore a universal type or alphabet can have no use or value except to express a universal language.

"Esperanto" claims to be a universal language, and as the claim appears to have been substantiated, it is worthy of consideration in connection with embossed writing and printing.

Let it ever be remembered, however, that comparative recurrence of letters is the primary and only consideration that can properly determine the size and position of the type bodies or base forms, the number of points on each base, the number of signs that will be available for Literature, Mathematics, Music and short forms, and the use to which each sign should be applied.

These are the essential and controlling factors in the treatment of a universal language, as they are in the working out of a tangible system for any racial tongue, and a system constructed in any other way, as is the Braille and all its English and American imitations, will inevitably be unscientific in design and wasteful of money and time in practice.

This laborious and perplexing work has not been done solely from personal preference on my part, but primarily as a matter of duty, and to improve the methods and enlarge the means of education here and elsewhere.

It has ever been to me a source of satisfaction and encouragement that the Managers of this Institution have warmly sustained me throughout and have furnished every needed facility for putting the fruits of my efforts into permanent practice.

I desire to make mention here of the valuable services rendered by Mr. Stephen Babcock, who, being blind and filling the responsible position of principal teacher, was able to promote this work with deep interest and broad understanding.

The greatest number and most difficult of the problems met with are involved in the Music notation. After the general plan governing the derivation and correlation of the various classes of signs had been laid down and the general structure of the notation indicated, there still remained a vast amount of detail to be worked out, many comprehensive rules to be lucidly framed, and finally a library of music to be selected, edited and published. For the scholarly, skillful and thorough execution of this arduous task it is both duty and pleasure to express my sense of grateful obligation to Miss Hannah A. Babcock, who with unflagging interest and unusual insight has devoted herself for more than thirty years to the study of this subject, and to the accomplishment of the practical ends for which this notation was designed.

WILLIAM B. WAIT,
Emeritus Principal.

THE NEW YORK INSTITUTION FOR THE BLIND,
January 22, 1908.

KEY

TO THE

NEW YORK POINT ALPHABET, NUMERALS, PUNCTUATIONS AND ABBREVIATIONS.

The signs are constructed in a series of base forms, viz: First base, ⠁; second, ⠉; third, ⠙; fourth, ⠹; fifth, ⠽; sixth, ⠿, etc. The number of signs furnished by each of the first six bases, respectively, is: 3, 9, 27, 81, 243, and 729; total, 1,092.

For convenience the points in the upper row are known as 1, 3, 5, 7, 9, etc., and in the lower row as 2, 4, 6, 8, 10, etc.

This order will be the same for both writing and reading. Writing is done with a stylet and tablet, with the Kleidograph (a machine designed for embossed writing on paper), and with the Stereograph (a machine for embossing metal sheets to be used in printing). In writing with the tablet the point *one* is in the *right* hand upper row. In writing with the Kleidograph or with the Stereograph the point *one* is in the *left* hand upper row, as it is also in reading.

RULES FOR WRITING.

First. Between all letters leave a blank space equal to one point.

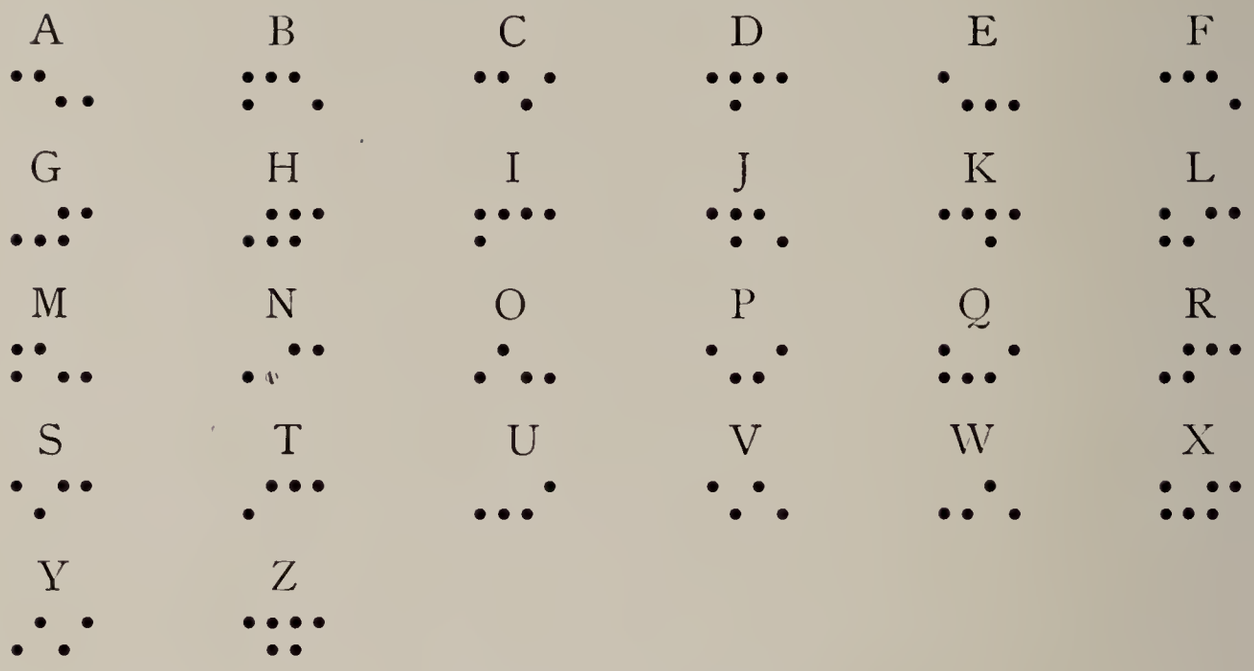
Second. Between all words leave a blank space equal to two points.

Third. In writing with the tablet, write from *right* to left. In writing with the Kleidograph or Stereograph, write from *left* to right.

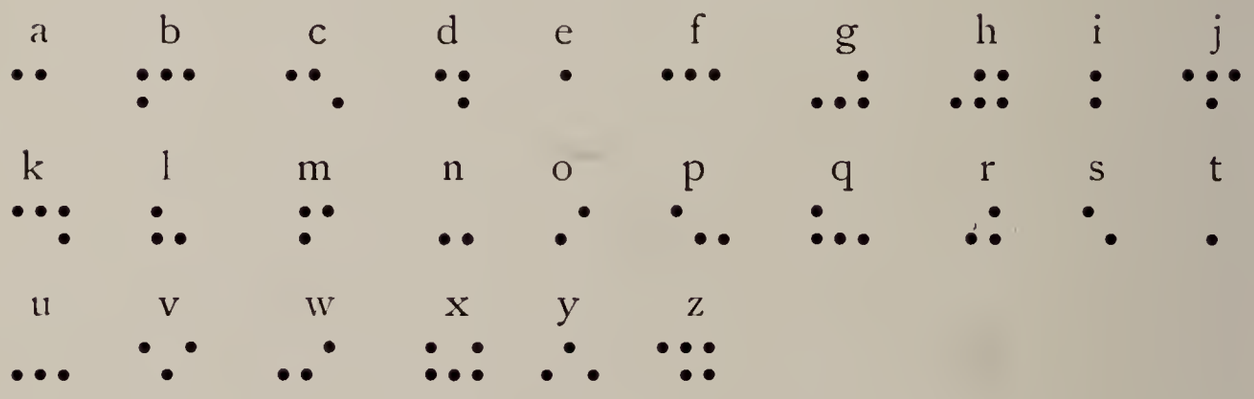
Written pages may be coated on the back side with a solution of shellac and alcohol.

THE ALPHABET.

CAPITAL LETTERS.



SMALL LETTERS.



It will be observed that the capital letters are derived from the small letters, by suffixing to each of them as many points as will form a new character four points in length, in the following manner:

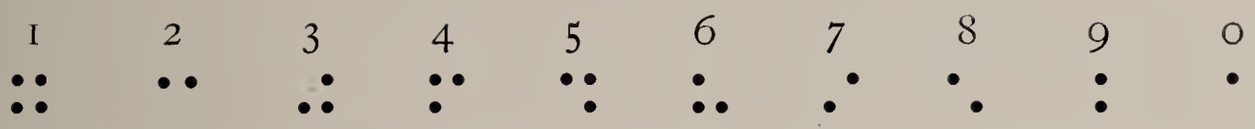
First. When the small letter ends with a point in the upper row, as in the letter a, add the suffix in the lower row.

Second. When the small letter ends with a point in the lower row, as in c, or in both upper and lower rows, as in d, add the suffix in the upper row.

With the Kleidograph and Stereograph the small letters can be made into capitals by means of stylets which form larger points than those in the small letters.

NUMERALS.

1 2 3 4 5 6 7 8 9 0



Prefix, indicating that the characters which follow are numerals, ⠼ Thus, 1908, ⠼⠁⠚⠓⠊. The vertical line indicates a blank space equal to one point.

PUNCTUATION MARKS.

Period, ⠲ , preceded and followed by a blank space equal to two points.

Comma, ⠂ , preceded and followed by a blank space equal to two points.

Semi-colon, ⠆ , preceded and followed by a blank space equal to two points.

Colon ..... ⠒
Apostrophe ..... ⠄
Hyphen ..... ⠤
Exclamation ..... ⠖
Interrogation ..... ⠦
Parenthesis * ..... ⠐⠣ ⠐⠜
Asterisk ..... ⠔
Quotation * ..... ⠘⠦ ⠘⠴
Dash ..... ⠠⠤

Acute Accent .... ⠸⠌
Grave Accent .... ⠸⠡
Circumflex ..... ⠈⠢
Diæresis ..... ⠸⠒
Cedilla (French) .. ⠸⠯
Tilda (Spanish) ... ⠸⠔
Italics ..... ⠨⠂
Italics ended ..... ⠨⠄

* Placed before and after the word or words affected by the sign.

ADAPTATIONS FOR GREEK.

Coronis ..... ⠈⠡
Long e ..... ⠿
Long o ..... ⠬

Ps ..... ⠘⠏
Iota subscript ..... ⠅
Rough breathing ..... ⠈⠓

The accents are placed before accented letters and syllables, and are separated from them by one blank.

SIGNS OF ABBREVIATION.

First class: Abbreviation by initial capital letters. Any proper name may be represented by its initial letter. The same letter may stand for different proper names in different books, or in different parts of the same book, but they should not be used in such a way as to obscure the meaning.

In each case, the word to be abbreviated should be written in full when it first occurs.

When desirable, a full list of abbreviated words should accompany the book, with a partial list at the head of each chapter.

When an initial capital stands for a word, a word space should precede and follow it.

Second class: Abbreviations by small letters, to be used only as separate words.

ABBREVIATIONS BY SMALL LETTERS.

b	c	f	g	h	j	k
but	can	for	great	had	just	kind
⠃	⠉	⠋	⠛	⠓	⠚	⠅

n	p	s	u	v	w	y
not	part	some	under	very	will	you
⠝	⠏	⠎	⠥	⠧	⠺	⠽

ABBREVIATIONS FOR WORDS AND PARTS OF WORDS BY SIGNS OTHER THAN CAPITAL OR SMALL LETTERS.

and	almost	could	change	come	ever
⠯	⠁⠍	⠉⠙	⠡	⠒	⠑⠧

from	good	have	large	of	shall	their
⠋⠗	⠛⠙	⠓⠧	⠇⠁⠗	⠷	⠩	⠮

there	that	the	think	when	what
⠹	⠞	⠮	⠹	⠱	⠸

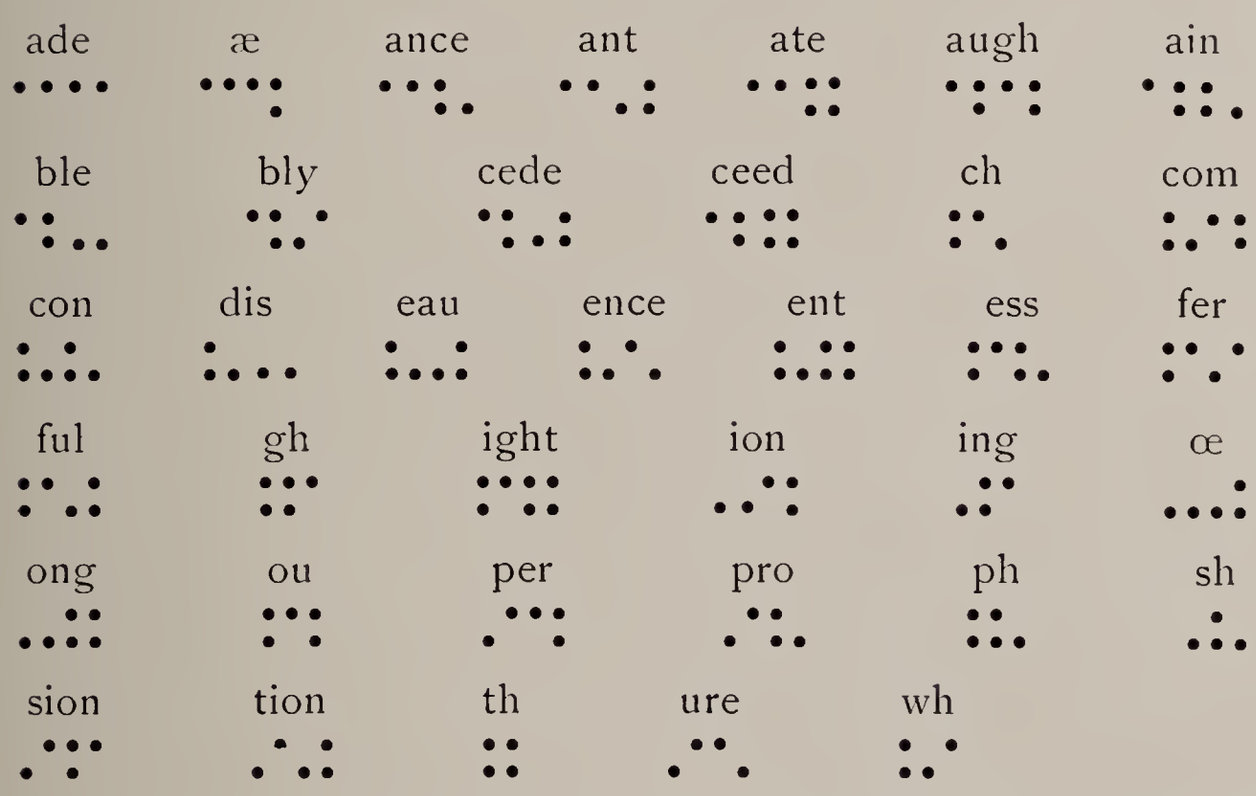
was	were	with	which	would
⠵	⠺	⠾	⠗	⠺

These signs may stand for separate words, or may form parts of words.

In using a contraction to form part of a word, syllabication and pronunciation should be strictly observed.

Thus: Mo*th*er, not Mo*th*er; Finger, not F*ing*er; Andante, not *And*ante.

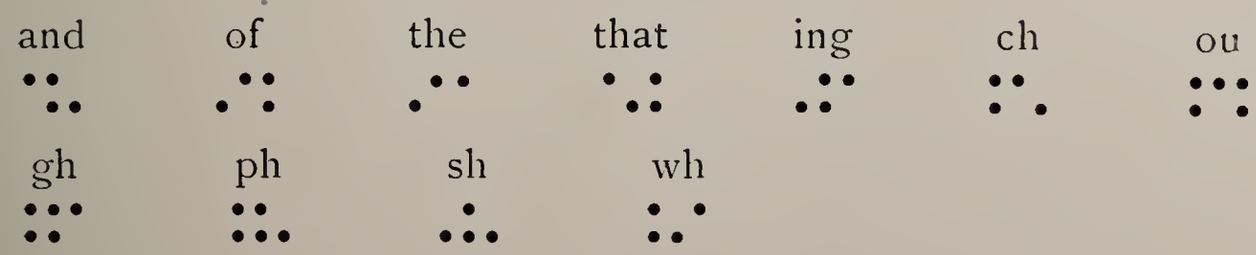
SIGNS FOR SYLLABLES, DIPHTHONGS, TRIPHTHONGS, DIGRAPHS, ETC.



It will be helpful for the student to arrange the contractions in reference to their base forms.

The Second base has but one contraction, viz: th ⠹

The Third base has 11 contractions, viz:



The Fourth base has 81 signs divided into nine groups of nine signs each.

The signs in each group of nine may be considered as made up of the signs formed on the Second base by a regular mode of compounding. Thus the signs of the Second base are:

a d l m n o r s th



Beginning with the first one, ⠆ a new series may be formed by adding to it each one in order thus: ⠶ ⠷ ⠾ ⠿ etc.

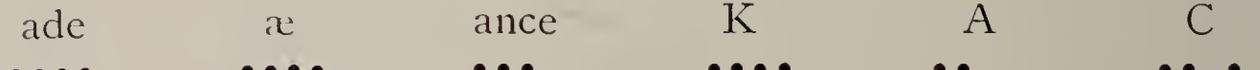
Beginning with the second one, ⠒ we have ⠲ ⠳ ⠺ etc.

In this way the nine groups are formed. These signs represent 26 capitals, 9 punctuations, and 47 contractions, one sign of the ninth group having a double use. The entire series in nine groups can be readily acquired on the principle of association.

The following are the signs of the Fourth base, arranged in nine groups:

FIRST GROUP.

ade æ ance K A C



ant F ate



SECOND GROUP.

D augh ain Z ble bly



cede J ceed



THIRD GROUP.

L com con X dis Q



eau ence ent



FOURTH GROUP.

I apostrophe ess hyphen M fer



ful B ight



FIFTH GROUP.

N ion asterisk G dash U



œ W ong



SIXTH GROUP.

T per pro sion O Y tion



ure almost



SEVENTH GROUP.

R could come H ever from

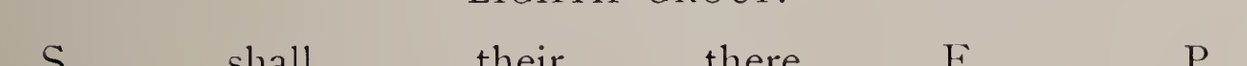


good have large

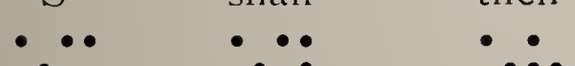


EIGHTH GROUP.

S shall their there E P

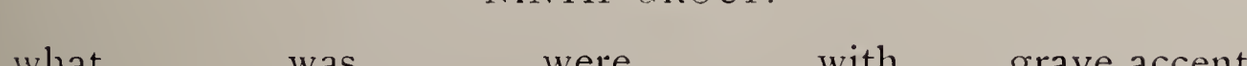


think V when

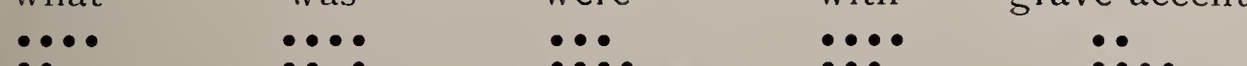


NINTH GROUP.

what was were with grave accent



acute accent circumflex would or diæresis Italics

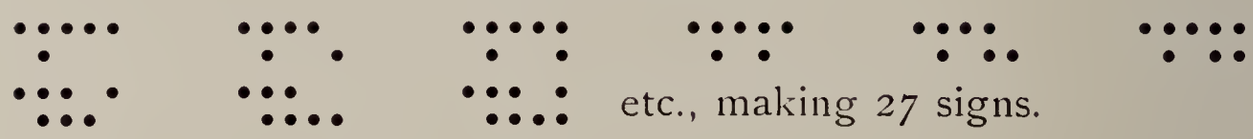


The Fifth base has 243 signs derived by suffixing to each of the 81 signs of the Fourth base the three signs respectively of the first base, viz: ⠁, ⠂ and ⠉. Thus:

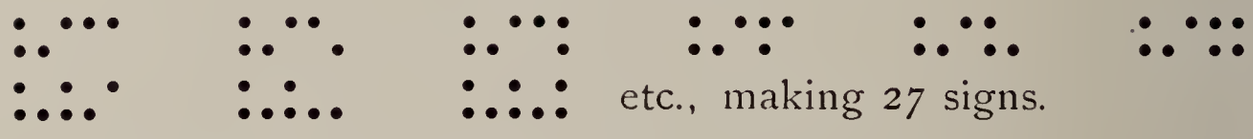
FIRST GROUP.


etc., making 27 signs.

SECOND GROUP.


etc., making 27 signs.

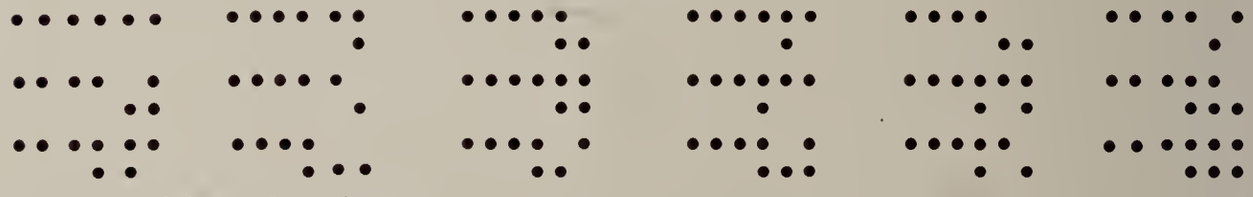
THIRD GROUP.


etc., making 27 signs.

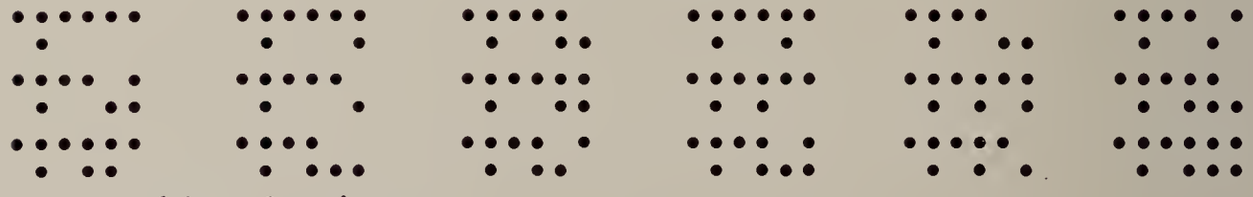
The remaining six groups follow the same form.

The Sixth base has 729 signs derived by suffixing to each of the 81 signs of the Fourth base the 9 signs respectively of the Second base. Thus:

FIRST GROUP.


etc., making 81 signs.

SECOND GROUP.

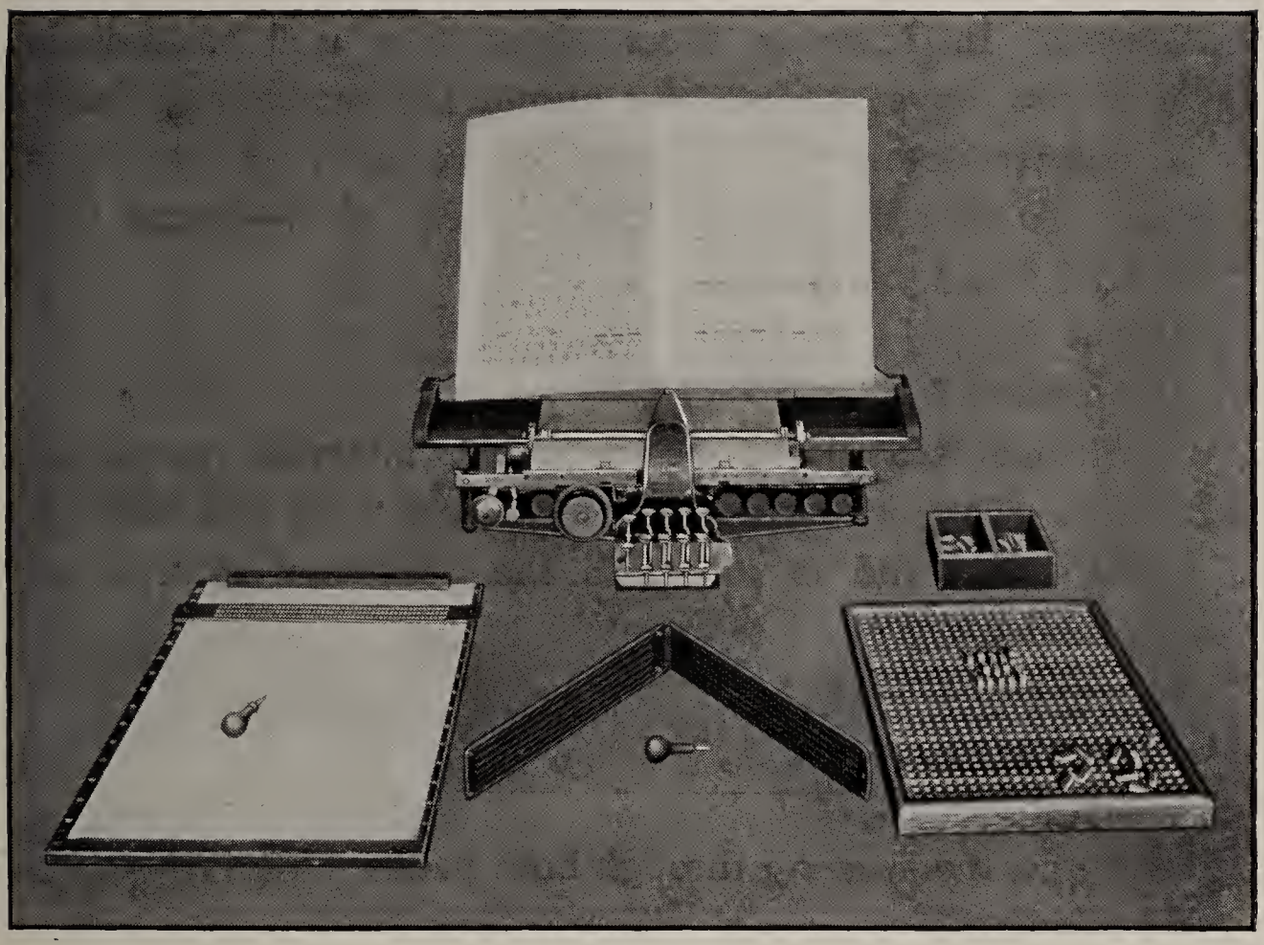

etc., making 81 signs.

The remaining seven groups are similarly formed.

The use of the signs of the Fifth and Sixth bases lies in an extension of the important field of contraction for both writing and printing, without the further development of which no economy in the bulk and cost of books can be hoped for beyond that already secured by the present practice of the New York Point System.

Larger bases than the Sixth are used for special purposes.

Kleidograph for Embossed Writing.



Desk Writing Tablet. Pocket Tablet. Frame and Type for Mathematics.

KEY

TO THE

NEW YORK POINT SYSTEM OF MUSICAL NOTATION.

Remark. In learning these signs it is well to describe them in two ways: *First.* By numbering the points, thus—D a quarter note ⠙⠂ 1, 3; 3, 2, 4; or, 1, 3, 7; 6, 8. *Second.* To give the alphabetic equivalent, thus—mezzo forte ⠍⠒ | ⠒ | ⠍ s, d, blank, i, blank, e.*

Accent ⠍⠤⠒

Accelerando ⠍⠲⠒

Accidentals are placed before notes, intervals, turns and mordents. They are also sometimes placed after the turn and mordent signs, and in all cases the accidental is separated by one blank.

Appoggiatura, short ⠍⠲

Appoggiatura, long ⠒⠍⠲

Arpeggio ⠭⠲

Arpeggio, *continuously* through both hands ⠭⠲ | ⠍

A tempo ⠤⠤

Bar ⠤; double bar ⠤ | ⠤

Bridge sign ⠒⠒

Crescendo ⠍ | ⠒

Diminuendo ⠍ | ⠍ | ⠒

Discontinuance ⠒ When this sign is separated from other signs by *two* blanks it discontinues a preceding slur. When it discontinues any other sign *it follows such sign* and is separated from it by *one* blank.

Dolce ⠲⠍ | ⠍

* The vertical lines indicate a blank space made by omitting the points.

Dot. One point in the upper row after a duration sign, and separated from it by one blank. The double dot has two points in the upper row, separated from the duration sign and from each other by one blank, thus—C a quarter double dotted ⠸⠸⠄ | ⠂ | ⠂ The triple dot has three points.

Down bow ⠠⠸⠠

Finger signs. First, ⠠⠸⠸ ; second, ⠄⠸⠸ ; third, ⠠⠄⠸ ; fourth, ⠄⠄⠸ ; fifth, ⠠⠠⠸

Flat. One point in the lower row before a note, interval, turn or mordent, and separated from it by one blank. The double flat has two points in the lower row, separated from each other and from the sign which it affects by one blank.

Forte ⠸ | ⠂

Fortissimo ⠸ | ⠂ | ⠂ ; very fortissimo ⠸ | ⠂ | ⠂ | ⠂

Forte piano ⠸ | ⠂ | ⠸ | ⠄

Forzando ⠸⠂⠄

Group ⠄⠄⠂

Group discontinued ⠄⠄⠂ | ⠸

Half bow ⠄⠸⠄ | ⠄⠸⠸ | ⠸⠠⠠

Harmonic in guitar and in violin ⠄⠸⠸⠄

Heel in organ pedaling ⠄⠸⠸

Interval signs. First, ⠸⠸⠄ ; second, ⠠⠂⠄ ; third, ⠄⠸⠄ ; fourth, ⠸⠂⠄ ; fifth, ⠠⠸⠄ ; sixth, ⠸⠄⠄ ; seventh, ⠄⠂⠄ ; eighth, ⠂⠄⠄

Left foot in organ pedaling ⠸⠄⠸

Left hand ⠸⠄⠸

Lower half of bow ⠄⠸⠄ | ⠸⠄ | ⠸⠠⠠

Lower third of bow ⠄⠸⠄ | ⠄ | ⠸⠠⠠

Melody sign ⠠⠸⠠

Mezzo forte ⠂⠄⠸⠸ | ⠸ | ⠂

Mezzo piano ⠂⠄⠸⠸ | ⠸ | ⠄

Middle of bow ⠄⠸⠄ | ⠸⠸ | ⠸⠠⠠

Middle third of bow ⠄⠸⠄ | ⠸⠸ | ⠄ | ⠸⠠⠠

Mordent ⠂⠄⠸⠄ ; mordent inverted ⠂⠄⠸⠄ | ⠂⠄⠸⠄

Music ⠤⠶ This is used in the body of *text* where an illustration of *music* occurs.

Music discontinued ⠤⠶ | ⠆ or, word sign ⠲⠶ may be used.

Natural ⠆ One point in each row before a note, interval, turn or mordent, and separated from it by one blank.

Notes. The pitch sign for C is ⠒, for D is ⠔, for E is ⠢, for F is ⠖, for G is ⠦, for A is ⠴, for B is ⠠ The duration sign for a whole note is ⠒, for a half is ⠔, for a quarter is ⠢, for an eighth is ⠖, for a sixteenth is ⠦, for a thirty-second is ⠴, for a sixty-fourth is ⠠, for a one hundred and twenty-eighth is ⠠⠔, rarely used. When both pitch and duration are used, the pitch is written first, followed by the duration sign. Thus C a quarter ⠒⠢

Number sign ⠼ This sign shows that the characters following it will be numerals.

Nut of bow ⠲⠶ | ⠶ | ⠼

Octave signs. First octave, ⠒ ; second, ⠤ ; third, ⠲ ; fourth, ⠆ ; fifth, ⠦ ; sixth, ⠴ ; seventh, ⠠⠔ ; eighth, ⠠⠠

Open string ⠲⠶ | ⠠ | ⠠

Pause ⠠⠔⠠

Pedal ⠶⠠

Pedal discontinued ⠶⠠ | ⠆

Piano ⠆ | ⠠

Pianissimo ⠆ | ⠠ | ⠠ ; very pianissimo ⠆ | ⠠ | ⠠ | ⠠

Piano forte ⠆ | ⠠ | ⠆ | ⠠

Pizzicato ⠤⠠

Point of bow ⠲⠶ | ⠤⠶ | ⠼

Portamento ⠤⠲ placed before the note affected by it.

Pro forma ⠔⠶

Rallentando ⠦⠶

Repeat part of a measure, or one or more measures ⠶ viz, two points in the lower row.

Repeat note, chord, group or rest ⠲ viz, one point in the lower row.

Rest. Two points in lower row before the character expressing its length; thus, rest a whole, ⠒⠒⠒; rest a half, ⠒⠒⠤; rest a quarter, ⠒⠒⠲; rest an eighth, ⠒⠒⠦; rest a sixteenth, ⠒⠒⠆; rest a thirty-second, ⠒⠒⠂; rest a sixty-fourth, ⠒⠒⠄; rest one hundred twenty-eighth ⠒⠒⠈

Right foot in organ pedaling ⠸⠸

Right hand ⠸⠸

Ritardando ⠠⠸⠒

Ritenuto ⠸⠲

Rinforzando ⠸⠠⠒

Sforzando ⠸⠠⠒

Sharp. One point in the upper row before a note, interval, turn or mordent, and separated from it by one blank. The double sharp has two points in the upper row, separated from each other and from the sign which it affects by one blank.

Slur ⠲ | ⠸

Slur discontinued ⠸

Sostenuto ⠸⠒

Staccato ⠠⠲

Staccatissimo or very staccato ⠠⠲⠠⠲

Stroke of the glottis in singing ⠠⠲

Swell ⠠⠒⠠

Take breath in singing ⠠⠲

Tenuto ⠸⠒

Thumb in guitar ⠸ | ⠸

Tie ⠲⠸

Toe in organ pedaling ⠠⠸

Tremolo ⠲⠠⠒

Trill ⠸⠠⠲

Turn ⠸⠒⠠⠲; turn inverted ⠸⠒⠠⠲ | ⠸⠒⠠⠲

Up bow ⠨⠆⠄

Upper half of bow ⠨⠒⠒ | ⠒⠒ | ⠆⠒

Upper third of bow ⠨⠒⠒ | ⠄ | ⠆⠒

Whole bow ⠨⠒⠒ | ⠨⠄ | ⠆⠒

With sign ⠄

Word sign ⠨⠒⠒ This is used in the body of *music* when *words* are to be used; at the close of the words the word sign with the discontinuance are used thus ⠨⠒⠒ | ⠆ or the music sign ⠄⠒⠒ may be used.

WORKING RULES FOR THE MUSICAL NOTATION.

RULES FOR THE USE OF ABBREVIATIONS, APPOGGIATURAS, FINGER SIGNS, GROUPS, INTERVALS, MORDENTS, OCTAVES, REPEAT SIGNS, SIGNATURES, SLURS, TIME SIGNS, TURNS AND *WITH* SIGNS, ALSO SIGNS FOR DR. HUGO RIEMANN'S NOTATION.

ABBREVIATIONS.

Rule First. When two or more notes in succession are of the same length, the value of the first note only is expressed.

Rule Second. A succession of chords having seconds, thirds, fourths, fifths, sixths, sevenths or octaves, may be abbreviated by making the interval sign twice in the first chord and once in the last chord, followed by the discontinuance sign, and separated from it by one blank.

Rule Third. When the sign for staccato, accent, tenuto, sforzando, turn, trill, mordent, etc., appears on four or more successive notes, write such sign twice (separated from each other by two blanks) before the first of such notes, and once after the last of such notes, followed by the discontinuance sign.

APPOGGIATURAS.

Rule First. The sign ⠤⠲⠔ always represents the short appoggiatura, the value of which need not be written.

Rule Second. When the appoggiatura is *long* the letter l will precede the sign ⠤⠲⠔ thus, ⠐⠂⠤⠲⠔ The value must be expressed.

Rule Third. When the appoggiatura consists of three tones or less, the sign must be placed before each note.

Rule Fourth. When the appoggiatura consists of four or more tones, make the sign ⠠⠄⠠⠠ twice before the first note and once after the last note, followed by the discontinuance sign, and separated from it by one blank.

FINGER SIGNS.

The finger signs are formed from the numerals ⠒, ⠢, ⠔. The numeral one with a point in the upper row before it makes first finger, with a point in the lower row before it makes second finger. The numeral three with a point in the upper row before it makes third finger, with a point in the lower row before it makes fourth finger. The numeral five with a point in the upper row before it makes fifth finger.

GROUPS.

Rule First. A single group is expressed by placing the group sign ⠢⠠ before the first note and after the last note of the group, followed by the discontinuance sign.

Rule Second. When a group is repeated, follow rule first and place a single point in the lower row once for each repetition.

Rule Third. In a succession of groups composed of different notes, the group sign is placed before each group, but the group and discontinuance signs may be omitted after each group except the last.

INTERVALS.

The intervals are: first, second, third, fourth, fifth, sixth, seventh and octave. The signs are formed by adding a single point in the lower row after the numeral showing the number of the interval. Thus, first interval, ⠒⠄; second interval, ⠠⠠⠄; third interval, ⠢⠄, etc.

Rule First. In expressing chords, write the lowest note, then the intervals of the chord in order upward. Unless the interval

exceeds an octave, the intervals are all reckoned from the lowest note of the chord.

Rule Second. When an interval exceeds an octave it is expressed by the sign *with* ⠤, followed by the octave sign and then the note. Thus, ⠤⠼⠤⠤⠼⠤⠤⠤⠼⠤⠤⠤⠼⠤

Rule Third. Should more than one note exceed an octave, proceed as in rule second and reckon the intervals from the first note after the *with* sign. Thus, ⠤⠼⠤⠤⠼⠤⠤⠤⠼⠤⠤⠤⠼⠤⠤⠼⠤

Rule Fourth. The value of the lowest note only of a chord is expressed, and the intervals take the same value.

Rule Fifth. When any interval of a chord is changed by an accidental, such accidental sign should be placed before the interval sign affected and separated from it by one blank.

Rule Sixth. Finger signs are placed before intervals the same as before notes.

MELODY SIGN.

Rule First. The melody sign is ⠤⠼⠤ and is written before a note, when it is desired to distinguish it from the other notes.

Rule Second. When there are four or more melody notes in succession, write the melody sign twice before the first note and once with the discontinuance after the last one.

MORDENTS.

The mordent is indicated by the sign ⠤⠼⠤

Rule First. The sign of the mordent ⠤⠼⠤ is placed before the note affected, and is separated from it by two blanks.

Rule Second. The inverted mordent is expressed by the sign made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of the mordent sign *in ink print*, such sharp, flat or

natural should *precede* the sign for the mordent and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at right of the mordent sign *in ink print*, such sharp, flat or natural should *follow* the mordent sign and be separated from it by *one* blank.

Rule Fifth. When the mordent appears on four or more successive notes, write the sign ⠠⠩ twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign; thus, ⠠⠩ | ⠸

OCTAVE SIGNS.

The octaves are: first, second, third, fourth, fifth, sixth, seventh and eighth. The octave signs are formed by adding a single point in the upper row after the numeral showing the number of the octave. Thus, first octave, ⠼⠁; second octave, ⠼⠃; third octave, ⠼⠉, etc.

Rule First. The octave sign will *not* be placed before any note which is a second or third from the preceding note.

Rule Second. The octave sign will *not* be placed before any note which is a fourth or fifth from a preceding note, *unless* such note falls in a different octave.

Rule Third. The octave sign will *always* be placed before any note which is more than a fifth from the preceding note.

Rule Fourth. The same rules will regulate the use of octave signs before the *lowest* notes of chords.

REPEAT SIGNS.

Rule First. When part of a measure from the beginning is repeated, the repeat sign ⠆ is made in the measure once for each repetition.

Rule Second. When a measure is repeated, the repeat sign ⠆ is made once in each repeated measure. The bars must also be indicated.

Rule Third. When two or more measures are repeated the number sign ⁝ is written, then the numeral showing how many measures are to be repeated, and then the repeat sign made once for each repetition.

Rule Fourth. When at the end of a passage, any number of measures not including the last one of the passage, are repeated, the number sign ⁝ is written, and then the numeral which shows how many measures must be counted backward to the place where the repeat begins, then is written the number sign and numeral which shows how many measures are included in the repeat and then follows the repeat : sign made once for each repetition.

Rule Fifth. When a passage is repeated one or more octaves higher or lower, proceed as in rule first, second, third or fourth, as the case may require, and insert before the repeat sign the sign for the octave in which the repeated passage begins.

Rule Sixth. When a passage preceding the first double bar, or one included between two double bars, is repeated, write the double bar ‥ | ‥ followed by the repeat sign : and then the double bar.

Rule Seventh. When a note, chord, group or rest is repeated, it is expressed by placing one point in the lower row for each repetition.

Rule Eighth. A passage in which the order of tones by letter and the characters affecting them are the same consecutively as in a preceding passage, but which begins upon a different note, may be expressed by the repeat sign : followed by the *pro forma* sign ⁘ and after it the note which begins the transposed form.

Rule Ninth. When the number sign is used in connection with the repeat sign, or when the double bar and repeat sign are used, the octave sign will be written at the beginning of the passage which follows the repeated passage.

SIGNATURES.

To indicate a signature, write a sharp or flat, as the case may be, then after one blank space write the number sign ⠼ followed by the numeral which shows the number of sharps or flats in the signature. Thus, ⠲ | ⠼⠼ | ⠆ gives a signature of two flats.

The signature is placed at the beginning of the right hand part of a piece, and is not written again unless a change occurs in the signature. It need not be placed at the beginning of the left hand part, but should be expressed in that part at a change of signature during the piece.

SLURS.

Rule First. The sign for the slur ⠲ | ⠒ is placed before the notes slurred. The sign for discontinuance ⠒ is placed after the notes slurred together and indicates the end of the slurred passage.

Rule Second. When a slur ends on the same note on which a new slur begins, write the second slur, then the note, and then the discontinuance of the first slur. This discontinuance cannot stop the second slur, as it had not slurred the note to any following note.

Rule Third. When the slurs meet between two notes and not on the notes, the end of the first slur will be written just after the second slur and separated from it by two blanks.

This need not be mistaken for the slur discontinuance in the compound slur, for two reasons: first, because there has been no sign for the compound slur, and second, the discontinuance is separated from the slur by two blanks instead of one.

SLURS—COMPOUND.

Rule First. When one slur ends two or more notes after the second slur begins, write the slur sign ⠲ | ⠒ at the beginning of the first slur, and two slur signs ⠲ | ⠒ | | ⠲ | ⠒ at the

beginning of the second slur; at the end of the first slur write ⠲ | ⠒ | ⠒; at the end of the second slur write ⠲ | ⠒ || ⠲ | ⠒ | ⠒

Rule Second. When two slurs begin upon the same note but end upon different notes, make the slur sign twice at the beginning, and the discontinuance sign only at the end of the short slur; at the end of the long slur make the slur sign twice with the discontinuance.

Rule Third. When a long slurred passage includes a shorter slurred passage, the slurs neither beginning nor ending with the same note, make the slur sign twice at the beginning of the long slur, and make it once at the beginning of the short slur; at the close of the short slur make it once with the discontinuance ⠲ | ⠒ | ⠒; and at the end of the long slur make it twice with the discontinuance ⠲ | ⠒ || ⠲ | ⠒ | ⠒

Rule Fourth. When two slurs begin upon different notes but end upon the same note, make the slur sign twice at the beginning of the first slur, and once at the beginning of the second slur, and at their close make the slur sign twice with the discontinuance.

TIME SIGNS.

To indicate the time of a piece, write the number sign and then the numeral which is the upper figure in ink print, followed by the numeral which is the lower figure, using one blank for each space. Thus, three four time, ⠼⠉⠀⠼⠙
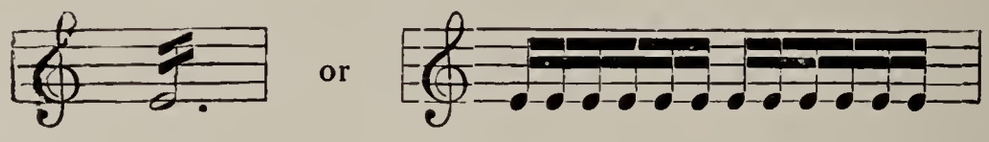
If either the upper or lower number consists of two figures, as twelve or sixteen, then this number should be separated from the other by two blanks. Thus, twelve eight time, ⠼⠁⠃⠀⠼⠓ || ⠼⠙

The time sign follows the signature in the right hand part, and is not written again unless the time changes.

It need not be placed in the left hand part unless the time changes during the piece; then it is well to express it at the point of change.
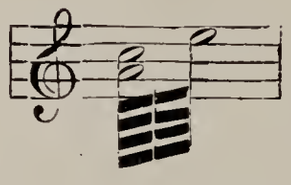
TREMOLO SIGN.

Rule First. When one note or chord is played tremolo, write the sign ⁘ then the note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in the tremolo, then the tremolo discontinue sign. Thus,



⁘ || ⁝ || ⁝ | · || ⁝ || ⁘ | ⁝ || ∴

Rule Second. When two notes, a note and a chord, or two chords are alternated, write the tremolo sign, then the first note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in tremolo, then the note or chord which is played in alternation, followed by the tremolo discontinue sign. Thus,



⁘ || ⁝ || ⁝ || ∴ || ⁝ || ∴ || ⁘ | ⁝

Remark. In many cases the tremolo may be expressed by the use of the repeat sign without the tremolo sign, but in extended cases the use of the tremolo sign is more concise.

TURNS.

The turn is indicated by the sign ⁝⁘

Rule First. The horizontal turn is expressed by the sign ⁝⁘ placed before the note affected, and is separated from it by two blanks.

Rule Second. The inverted turn is expressed by the sign ⁘ made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *precede* the sign for the turn and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at the right of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *follow* the sign for the turn and be separated from it by *one* blank.

Rule Fifth. When the turn is placed after the note which it affects, in ink print, it will be expressed by writing the note, followed by the turn sign, separated by *one* blank. If any ambiguity should arise, as, when the turn has an accidental over it or the note a dot after it, it will be better to write the notes of the turn with their value as played, rather than to use the turn sign.

Rule Sixth. When the turn sign appears on four or more successive notes, write the sign ⁘ twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign; thus, ⁘ | ⁘

WITH SIGN.

When the notes of a chord are not of the same length, or where several notes are played against one or more notes of greater value, one class or kind of notes which compose the measure should be expressed, followed by the *with* sign ⁃ and then the other notes which are played against those already written. Either the longer or shorter, or the higher or lower, may be written first, as will be most explicit. For the use of the *with* sign ⁃ in chords where an interval exceeds an eighth, see *Rule Second* for Intervals.

WORDS TO BE SET TO MUSIC.

Rule First. Words and music are written separately.

Rule Second. Write one syllable for each note unless otherwise indicated.

Rule Third. Write the bar sign in the text, preceded and followed by two blanks. The music sign is not needed.

Rule Fourth. When two or more syllables are sung to one whole note in the measure, as in chants, write all such syllables and then the bar.

Rule Fifth. When two or more syllables are sung to one note, there being other notes in the measure, write such syllables and then leave a space of three blanks before writing the next syllable.

Rule Sixth. When separate syllables of a word are sung to separate notes, the hyphen may be used, especially before the bar sign.

Rule Seventh. When one syllable extends over two or more notes, the slur sign in the music should show how long to continue that syllable. If no slur sign is used, a dash may be used after the syllable, either for each note or for each rhythmical division of the measure.

Rule Eighth. If rests occur in the music, rest signs will also be written in the text. The music sign is not needed.

THE RIEMANN SIGNS.

Dr. Hugo Riemann uses certain new signs of notation, the point print signs for which will be as follows:

Two diagonal strokes at the end of a slur, called the interrupted slur . | ˙.

A single or double vertical stroke across a staff line (or lying diagonally over a bar), called a reading mark || ˙ ||

An obtuse angle with the apex at the top, called rubato accent .˙ | .

A comma placed in a horizontal position, called the half tie ⠄⠂ | ⠒

A comma placed in a vertical position, called the comma ⠂⠂ | ⠄

An obtuse angle with the apex at the bottom and a numeral in the angle to indicate the number of measures in the meter, called great meter ⠂⠄ | ⠂ followed by the number sign and numeral.

NOTES ON SPACING.

There are two methods of spacing, viz, *open* and *close*.

In open spacing two blanks are regularly used between all single or simple signs, the parts of compound signs being separated by one blank.

In close spacing one blank is regularly used between all signs, except when two blanks are required to render the construction clear.

The open spacing obviates some problems which occasionally arise in close spacing, and hence may be preferred in writing from dictation.

THOROUGH BASS WRITING.

In elementary work in harmony, the position or soprano note of a chord is often indicated by a numeral (generally placed over the bass note) before the student meets with figuring for the indication of harmonies.

RULES FOR POSITION.

Rule First. The position will be expressed by the word sign ⠠⠏⠕⠎, followed by ⠠⠏, the initial of *position*, and then the number sign and numeral for position. Thus, C a whole note, position of the octave, ⠼⠉ ⠀⠀ ⠠⠏⠕⠎ ⠠⠏ ⠼⠁ ⠀⠀ ⠼⠉ ⠠⠏ ⠼⠁ ⠀⠀

Rule Second. In ink print, if the position is to be high, a plus sign is sometimes placed before the numeral, and if low, a minus sign is thus placed.

In point print the initial of the word *high* or *low* is used as the case may require. Thus, C a quarter, high position of the octave, ⠼⠉ ⠀⠀ ⠠⠏⠕⠎ ⠠⠓ ⠼⠁ ⠀⠀ ⠼⠉ ⠠⠏ ⠼⠁ ⠀⠀ F a whole, low position of the third, ⠼⠉ ⠀⠀ ⠠⠏⠕⠎ ⠠⠇ ⠼⠉ ⠀⠀ ⠼⠉ ⠠⠏ ⠼⠁ ⠀⠀

Rule Third. If two positions are given to one chord the sign for position will be used with each numeral. Thus, C a half, position of the third and of the octave, ⠼⠉ ⠀⠀ ⠠⠏⠕⠎ ⠠⠏ ⠼⠁ ⠀⠀ ⠼⠉ ⠠⠏ ⠼⠁ ⠀⠀ ⠠⠏⠕⠎ ⠠⠏ ⠼⠁ ⠀⠀

RULES FOR FIGURED BASS.

Rule First. The thorough bass figuring is expressed by the number sign and numerals. When two or more numerals are used they are separated from the number sign by one blank and from each other by two blanks. Thus, C a whole note figured six four ⠼⠉ ⠀⠀ ⠼⠉ ⠼⠁ ⠀⠀ ⠼⠉ ⠀⠀

Rule Second. When a note has more than one set of bass figurings the number sign will precede each set. Thus, G a

half, figured six four and then five three ⠐⠼⠐ ⠸⠸ ⠼⠼⠼ ⠼⠲ ⠸⠸ ⠼⠐ ⠸⠸ ⠼⠼⠼ ⠼⠐ ⠸⠸ ⠲⠼ ⠸⠸

Rule Third. An accidental which affects a numeral will precede it by one blank. Thus, C a whole note figured sharp six ⠼⠼⠼⠼ ⠸⠸ ⠼⠼⠼ ⠼⠐ ⠼⠲ ⠸⠸

Remark. In ink print a line is sometimes drawn through a numeral to show that that interval is to be raised. In point print the proper accidental will be used with the numeral. Again, an accidental sometimes appears without a numeral and affects the third interval. In point print the accidental will precede the numeral *three* in such cases.

RULE FOR USE OF BOTH POSITION AND FIGURED BASS.

When a note has figuring for both position and bass, the position will follow the note and then the bass figuring, Thus, F a quarter, position of the third, figured five three and then four two ⠐⠼⠲ ⠸⠸ ⠲⠼⠼⠲ ⠼⠐⠲ ⠼⠼⠼ ⠲⠼ ⠸⠸ ⠼⠼⠼ ⠼⠐ ⠸⠸ ⠲⠼ ⠸⠸ ⠼⠼⠼ ⠼⠐ ⠸⠸ ⠐⠐ ⠸⠸

RULE FOR NOTES FOLLOWING A NUMERAL.

Notes of the same value, but which follow any numeral, must have the value expressed, unless such notes are preceded by an octave sign or a bar. Thus, third octave E a quarter figured six, D a quarter figured six four, bar, C a quarter position of the octave, fourth octave C a quarter ⠲⠐ ⠸⠸ ⠲⠼⠲ ⠸⠸ ⠼⠼⠼ ⠼⠲ ⠸⠸ ⠐⠲⠲ ⠸⠸ ⠼⠼⠼ ⠼⠲ ⠸⠸ ⠲⠐ ⠸⠸ ⠲⠲⠲ ⠸⠸ ⠲⠲ ⠸⠸ ⠲⠼⠲⠲ ⠐⠲⠲ ⠼⠼⠼ ⠐⠄ ⠸⠸ ⠐⠐⠐ ⠸⠸ ⠲⠲ ⠸⠸

TREATMENT OF THE HORIZONTAL LINE FOUND IN FIGURED BASSES.

In ink print, figured basses and positions are sometimes abbreviated by means of horizontal lines, thus, a bass note figured *six* may have a line at the right of the six with a *five* under the line. The line shows the continuance of the six and

will be read six and then six five. In point print the numeral will be written whenever the line occurs.

Again, a position figure may have a line at the right of it, extending over the following note, which shows that the same soprano is retained. Thus, F position of the octave, with a line at the right of the numeral eight, extending over the next note G, which is figured seven, shows that the F, which was the octave position of the first chord, is retained in the soprano of the second chord. In point print the position of the *seventh* of the second chord should be expressed instead of the horizontal line.

Furthermore, the horizonal lines are sometimes used to indicate the continuance of the *same harmony* during a change of bass notes. Thus, G figured six four may have lines drawn at the right of the six and of the four; these two lines may pass under C, E and another G, followed by G figured five three. This indicates the chord of C in its second inversion, fundamental form, first inversion, and then again second inversion, followed by the chord of G. In point print each bass note will have its own figuring, viz: G six four, C five three, E six, G six four, and G five three.

VOCAL MUSIC ON THE TONIC SOL FA BASIS.

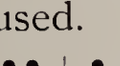
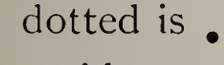
In this method the voice parts are written separately.

For singing, the tones of the scale are called (as pronounced) doh, ray, me, fah, soh, lah, te, and are represented as follows:

doh ray me fah soh lah te



In vocal music, these signs and names are used instead of the letter names, c, d, e, f, g, a, b. All major scales are read as doh, ray, me, fah, soh, lah, te, doh, and all minor scales as lah, te, doh, ray, me, fah, soh, lah.

The time values are indicated in the same manner as when letters are used. Thus, doh a quarter is  ; te an eighth dotted is  , etc.

Above each scale tone except me and te, there is a sharp chromatic tone, and below each scale tone except doh and fah, there is a flat chromatic tone.

The names of the sharp chromatic tones are de, re, fe, se, le, giving the vowel its long sound. Thus the accidental sharp fah is written  and is sung fē.

The names of the flat chromatics are ta, la, sa, ma, ra, giving the vowel the sound heard in flat. Thus the accidental flat lah is written  and is sung lă.

When a change of key occurs, new tones not heard in the old key are introduced, and some tones of the old key are retained in the new key, but under different names, which are determined by the new key tone. Thus, in changing from the key of C to the key of G, the tone soh of the old key becomes doh in the new key, a new tone sharp fah, which is sung fe, being introduced, which tends strongly upward, and gives to soh the

strength and quality of doh. This new tone is then called te, while the other tones of the old key of C, which are used in the new key of G, also take their names according to their distance from the new doh or tonic.

At the point of change a tone which is common to the old and the new key is called a bridge tone.

Bridge tones are indicated by the bridge sign ⁝⁝⁝

The bridge tone is first written with the syllable belonging to it in the old key, followed by the bridge sign and then the syllable belonging to it in the new key.

The bridge signs are not used in a transient modulation, but only when the transition to a new key is complete.

LIST OF GENERAL ABBREVIATIONS.

WORD AND PART-WORD SIGNS.

For	ch	write		For	ph	write	
"	ou	"		"	the	"	
"	sh	"		"	and	"	
"	th	"		"	of	"	
"	wh	"		"	that	"	
"	gh	"		"	ing	"	

The use of the foregoing signs in the following lists is indicated by italics:

For	*Write*
Able } as ending Ible }	bl
Abo*u*t	abt
Above	abv
Acc*ou*nt	acct
Accord*ing*	acrd*ing*
Accord*ing*ly	acrd*ing*l
After	af
Afterward	afwd
Again	agn
Against	agnst
Almost	al
Altoge*th*er	alg*th*r
Always	alws
Among	amg
Am*ou*nt	amt
Ano*th*er	an*th*r
Answer	ans
Any*wh*ere	any*wh*r
Because	bcs
Been	bn
Before	bfr
Begin, begun or began	bgn
Below	blw
Benea*th*	bn*th*
Beside, besides	bsd, bsds
Between	btwn
Better	btr
Business	bzns
*Ch*ange	*ch*ng
*Ch*ang*ing*	*ch*ng*ing*

For	*Write*
Come	cm
Com*ing*	cm*ing*
Common	com
Convenient	convnt
Convenience	convnc
Conveniently	convntl
Could	cd
Definition	defntn
Demonstration	dmnstn
Differ	dfr
Difference	dfrnc
Different	dfrnt
Differently	dfrntl
Does	ds
Down	dn
Downward	dnwd
Ei*th*er	e*th*r
Else*wh*ere	ls*wh*r
Except	xcpt
Except*ing*	xcpt*ing*
Exception	xcptn
Express	xprs
Expressed	xprsd
Expression	xprsn
Extraordinary	xtrdny
First	fst
Forward	frwd
Found	fnd
Ful, as ending	fl
Fur*th*er	fr*th*r
General	gen

For	*Write*
Give	gv
Goes	gs
Gone	gn
Government	govt
Greater	gtr
Greatest	gtrst
Hence	hnc
Henceforth	hncf*th*
Henceforward	hncfwd
Here	hr
Hereafter	hrftr
Heretofore	hrtfr
Herewith	hrw*th*
Herein	hrn
Herself	hrsf
Him	hm
Himself	hmsf
His	hs
Instead	instd
Inward	inwd
Inwardly	inwdl
Itself	itsf
Kind	k
Kinds	ks
Know or knew	kn
Knows	kns
Known	knn
Knowing	kn*ing*
Large	lg
Less	ls
Like	lk
Likewise	lkws
Little	ltl
Live	lv
Made	md
Make	mk
Man	mn
Ment, as ending	mt
Might	mgt
Mister	Mr
Much	m*ch*
Must	mst
Myself	msf
Nearly	nrly
Necessary	nec
Necessarily	necl
Neither	n*th*r
Neighbor	nbr
Ness, as ending	ns
Never	nv
None	nn
Nor	nr
Nowhere	nw*h*r
Object	obj
Objection	objtn
Occasion	ocsn
Often	ofn
Onward	onwd
Opinion	opn
Opportunity	optnty
Other	o*th*
Otherwise	o*th*ws
Outward	outwd
Outwardly	outwdl
Point	pnt
Principal or principle	prin
Probable	prbl
Probably	prbly
Quarter	qr
Quarters	qrs
Question	qn
Questionable	qnbl
Reference	rfnc
Right	rt
Rightly	rtl
Round	rnd
Self	sf
Several	svl
Should	*sh*
Sion, as ending	sn
Take	tk
Than	*th*n
This	*th*s
Tion, as ending	tn
Together	tg*th*r
Underneath	ndrn*th*
Understand	ndrst*and*
Unless	nls
Until	ntl
Upon	upn
Upward	upwd
Ward, as ending	wd
Was	ws
Were	wr
What	*wh*t
Whether	*wh*th*r*
When	*wh*n
Where	*wh*r
Wherefore	*wh*rf
Wherein	*wh*rn
Whereby	*wh*rb
Whereto	*wh*rt
Whereupon	*wh*rpn
While	*wh*l
Whose	*wh*s
Whom	*wh*m
Whomsoever	*wh*msvr
Willing	wl*ing*
You	y

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MUSICAL LITERATURE.

For	*Write*
Accent	ac
Accented	actd
Accidental	acl
Accompaniment	acmp
Action	actn
Alto	alt
Altered	altrd
Alternation	altrtn
Alternat*ing*	altrnt*ing*
Anticipation	antcpn
Anticipated	antcpd
Arpeggio	arp
Augmented	aug
Bad	bd
Bass	bs
Cadence	cad
Cadences	cads
Canto fermo	cf
*Ch*ord	*ch*
*Ch*ords	*ch*s
*Ch*romatic	*ch*ro
*Ch*romatically	*ch*romly
Consonance	cnsnc
Consonances	cnsncs
Consonant	cnsnt
Contrary	cont
Consecutive	consec
Concealed	concld
Counterpoint	cp
Degree	deg
Degrees	degs
Dependent	dep
Diatonic	dia
Diatonically	dialy
Diminished	dim
Dissonant	dis
Dissonance	disnc
Dominant	dom
Double	dbl
Doubled	dbld
Doubl*ing*	dbl*ing*
Example	ex
Exercise	exe
Fif*th*	f*th*
Finger	fng
Fingers	fngs
Finger*ing*	fng*ing*
First	fst
Four*th*	fr*th*
Fundamental	fndmtl
Good	gd
Harmony	har
Harmonic	harc
Harmonically	harcly
Hidden	hdn
Independent	indp

For	*Write*
Interval	int
Intervals	ints
Inversion	inv
Inversions	invs
Inverted	invd
Imperfect	imper
Leading tone	lt
Legato	leg
Lowered	lwd
Major	maj
Measure	msr
Measures	msrs
Mediant	med
Melody	mel
Melodic	melc
Melodies	mels
Metronome	met, or M
Minor	min
Modulate	mdlt
Modulation	mdltn
Modulations	mdltns
Modulat*ing*	mdlt*ing*
Motion	motn
Nei*gh*bor*ing* note	nbr*ing* nt
Nei*gh*bor*ing* notes	nbr*ing* nts
Nin*th*	n*th*
Octave	oct
Octaves	octs
Opus	op
Organ	org
Organ Point	org pnt
Parallel	par
Period	prd
Perfect	per
*Ph*rase	*ph*
Position	posn
Positions	posns
Practise	prc
Practised	prctd
Practis*ing*	prc*ing*
Preparation	prepn
Prepared	prepd
Principal	prin
Progression	prog
Progressions	progs
Progressed	progd
Raised	rsd
Resolve	res
Resolved	resd
Resolution	resn
Rhy*th*m	rh
Rhy*th*mic	rhc
Rhy*th*mical	rhcl
Rhy*th*mically	rhcly
Rhy*th*ms	rhs
Scale	sc

For	*Write*
Scales	scs
Second	scnd
Section	sec
Seven*th*	sv*th*
Six*th*	sx*th*
Sixteen*th*	sxn*th*
Soprano	sop
Staccato	stac
Subordinate	sub
Subdominant	subdom
Submediant	submed
Subtonic	subton
Substitution	substn
Substitut*ing*	subst*ing*
Supertonic	supton
Suspension	susp
Suspensions	susps
Suspended	suspd
Syncopation	syn
Syncopated	syntd
Tenor	ten
Ten*th*	tn*th*
Tonic	ton
Triad	tr
Triads	trs
Triplet	trp
Triplets	trps
Unaccented	unactd
Unison	un
Unisons	uns
Voice	vc
Voices	vcs

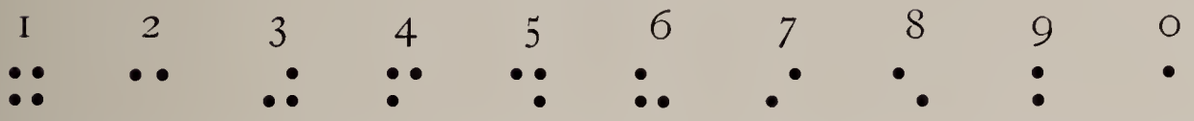
WORDS RELATING TO THE ORGAN.

For	*Write*
Bassoon	bsn
Bo*u*rdon	brdn
*Ch*oir	*ch*r
Clarinet	clr
Diapason	diap
Dulciana	dul
English Horn	Eng hn
Feet or Foot	ft
Flute	fl
Flute Traverse	fl trav
Fifteen*th*	ftn*th*
Gamba	gam
Gemshorn	gmshn
Harmonic Flute	harc fl
Hautboy	obo
Hohlflöte	hlfe
Keraulophon	ker
Manual	mnl
Mixture	mix
Open	opn
Pedal	ped
Pedals	peds
Piccolo	pic
Quint	qnt
Rohrflöte	rfl
Salicional	sal
Solo	sol
Sesquialtera	sesalt
Spitzflöte	spfl
Swell	sw
Stop	stp
Stops	stps
Stopped	stpd
Trombone	trom
Trumpet	trm
Twelf*th*	tlf*th*
Viola	vla
Violin	vln
Violoncello	cello
Vox Humana	v h
Waldflöte	wlfl

LIST OF SIGNS AND ABBREVIATIONS ADAPTED TO MATHEMATICS.

NUMERALS.

1 2 3 4 5 6 7 8 9 0



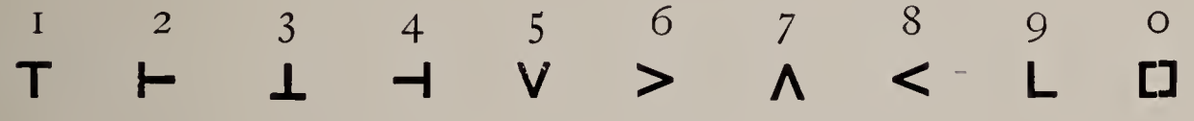
The sign ⠼, called number sign, is placed before these signs to show that they are used as numerals. These numerals are used in arithmetic and for all ordinary purposes.

The decimal point is ⠲

For algebra, however, the signs representing numerical and literal quantities should be quite distinct. Hence, in algebraic work the following signs are used for numerals.

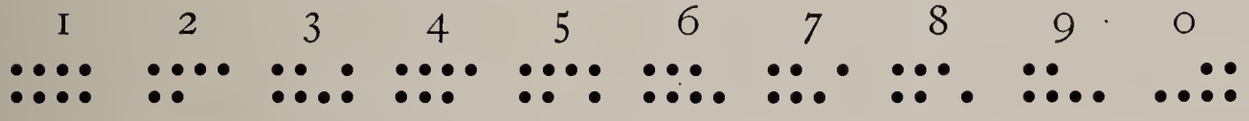
In printed books:

1 2 3 4 5 6 7 8 9 0



In *written* algebra the numerals are:

1 2 3 4 5 6 7 8 9 0



The number sign is not used in connection with this series.

Sign for division ⠐⠌

" " division ended ⠐⠌ | ⠐

" " equality ⠐⠶

" " exponent ⠐⠢

" " exponent ended ⠐⠢ | ⠐

" " inequality (*greater* than) ⠐⠣ | ⠲

" " " (*less* than) ⠐⠜ | ⠲

" " infinity ⠐⠿⠐

" " is to, in stating a ratio ⠐⠂ | ⠲

" " as, in stating a proportion ⠐⠂⠲

Sign for minus ⠶
" " multiplication ⠤⠶
" " multiplication ended ⠤⠶ | ⠶
" " plus ⠖⠶
" " plus and minus ⠖⠶ | ⠶
" " parenthesis ⠐⠣
" " double parentheses ⠐⠣⠐⠣
" " triple parentheses ⠐⠣⠐⠣⠐⠣
" " quadruple parentheses ⠐⠣⠐⠣⠐⠣⠐⠣
" " radical ⠩
" " radical ended ⠩ | ⠱
" " subscript ⠡ | ⠰

NOTE.—The vertical lines indicate a blank space made by omitting the points.

NOTE.—In *printed* algebra numerical quantities will be expressed by the **T V** signs, and all literal quantities by the alphabetic *point* signs. In *written* algebra point signs only are used.

SUGGESTIONS.

First. The structure of every expression should be carefully studied and fully understood before attempting to write it.

Second. The use of the parenthesis is of special importance, as it serves to identify quantities which should be construed together as one, and to distinguish the whole from the parts of an expression.

Third. The numerator of a fraction, unless it be a monomial, should be included in a single parenthesis followed by the sign for division, and then the denominator followed by the sign for division ended. The denominator may or may not be inclosed in parentheses, as the case may require.

Fourth. When the numerator or denominator is a fraction, it should be written as above, the whole fraction being included in a double parentheses.

If a fraction appears in both numerator and denominator, the whole expression should be included in a triple parentheses, the fractional numerators each in a double and the sub-numerators in a single parenthesis.

Fifth. In general, the parentheses should be used so as to secure an exact reading. A parenthesis of any grade greater than the single one will indicate that parenthetical quantities of lesser grade are included.

The above suggestions furnish a general idea of the plan by which any algebraic expression may be recorded in tangible form.

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MATHEMATICS.

For	*Write*
Add*ing*	ad*ing*
Addition	adtn
Algebra	alg
Algebraic	algc
Angle	ngl
Acute angle	ct ngl
Antecedent	antc
Binominal	bnl
Circle	cir
Circumference	crcm
Coefficient	coef
Comparison	comp
Compar*ing*	comp*ing*
Compared	compd
Consequent	cons
Continued	cont
Cube	cb
Decimal	dec
Denominator	dntr
Denominators	dntrs
Diameter	dmr
Difference	dif
Divide	dv
Divided	dvd
Divid*ing*	dvd*ing*
Dividend	dvnd
Division	dvn
Divisor	dvr
Elimination	elim
Equation	eqtn
Equivalent	eqv
Exponent	xpnt
Exponential	xpntl

For	*Write*
Extremes	xtms
Factor	ftr
Factor*ing*	ftr*ing*
First	fst
Fif*th*	f*th*
Follows	fols
Follow*ing*	fol*ing*
Form	fm
Formula	fmla
Four*th*	fr*th*
Fraction	ftn
Hexagon	xgn
Homogeneous	homo
Lateral	ltrl
Ma*th*ematics	ma*th*
Measure	meas
Measured	measd
Measur*ing*	meas*ing*
Member	mem
Members	mems
Minuend	mnd
Monomial	mon
Multiply	ml
Multiplied	mld
Multiple	mlpl
Multiplier	mlpr
Multiplic*and*	mlc*and*
Multiplication	mltn
Negative	neg
Negatively	negl
Nin*th*	n*th*
Numeral	nmrl
Numerical	nmcl

For	*Write*
Numerically	nmcly
Number	num
Numerator	nmr
Octagon	octgn
Obtuse angle	ob ngl
Order	ord
Operation	optn
Operations	optns
Parallel	par
Parallelogram	pargm
Paren*th*esis	prn*th*s
Pentagon	pngn
Perform	prfm
Performed	prfmd
Perform*ing*	prfm*ing*
Perpendicular	pr
Plane	pl
Polygon	plgn
Polynomial	plnl
Positive	pstv
Positively	pstvl
Prime	prm
Product	pdt
Proportion	prpn
Power	pwr
Powers	pwrs
Quantity	qnt
Quantities	qnts
Quadrilateral	qdl
Quotient	qnt
Radical	rdl
Radius	rad
Ratio of diameter to circumference	pi
Reciprocal	rcpl
Rectangle	rcngl
Reduce	rdc
Reduced	rdcd
Reduc*ing*	rdc*ing*
Remainder	rem
Represent	repr
Represented	reprd
Represent*ing*	repr*ing*
Require	req
Required	reqd
Ri*gh*t angle	rt ngl
Root	rt
Second	scnd
Secant	sec
Seven*th*	svn*th*
Similar	smlr
Six*th*	sx*th*
Subtraction	subtn
Subtrahend	subnd
Subtract	subt
Subtracted	subtd
Substitute	subst
Substituted	substd
Substitut*ing*	subst*ing*
Square	sq
Tangent	tan
Ten*th*	tn*th*
Time	tm
Times	tms
*Th*ird	*th*d
Transformation	trnsf
Transpose	trnsp
Transposed	trnspd
Transpos*ing*	trnsp*ing*
Transposition	trnsptn
Trinomial	tnl
Triangle	tngl
Value	val

In a similar manner abbreviations may be formed for the principal words of any subject. When these are used in printed books, an alphabetical list of the abbreviated words should be printed at the beginning of the book.



CLASS IN HOME SCIENCE.

LIST OF PUBLICATIONS IN THE NEW YORK POINT PRINT.

These publications are obtained at the American Printing House for the Blind, Louisville, Ky.

LITERATURE.

Language.

	PRICE
Alphabet sheets by the 100	$0.50
A Class-Book in Etymology	2.80
Common-School Literature (3,000 Word Speller), Westlake	1.50
Composition and Rhetoric, Waddy, 2 volumes	7.00
English Dictionary, 3 volumes	10.50
English Grammar, Butler, 2 volumes	5.00
English Literature, Kellogg, 2 volumes	7.00
Exposition of New York Point Literary Notation, Part I	.30
Exposition of New York Point Literary Notation, Part II	.15
Exposition of New York Point Literary Notation, Part III	.15
Extracts from English Literature, Kellogg, 2 volumes	5.00
First Reader, Miss B	.15
Handbook of Punctuation, J. A. Turner	.75
Higher Lessons in English, Reed and Kellogg, 2 volumes	5.60
Illustrative Selections from American Literature, Painter, 2 volumes	5.00
Introduction to American Literature, Painter, 2 volumes	6.50
Language Exercises, Metcalf and Bright	2.80
Nature Readers, Seaside and Wayside Series, No. 1	.75
Nature Readers, Seaside and Wayside Series, No. 2	3.00
Nature Readers, Seaside and Wayside Series, No. 3, Part I	2.50
Nature Readers, Seaside and Wayside Series, No. 3, Part II	2.50
Nature Readers, Seaside and Wayside Series, No. 4, Part I	3.50
Nature Readers, Seaside and Wayside Series, No. 4, Part II	3.50
New Word Analysis, Swinton, 2 volumes	4.00
Our World Reader, No. 1, Mary L. Hall	3.50
Pieces for the Primary Class	.75
Point Primer, Wait	.15
Point Reader, No. 1	.25
Point Reader, No. 2	.40
Point Reader, No. 3	.40
Point Reader, No. 4	.40
Point Reader, No. 5	.40
Point Reader, a continuation of Appleton's Readers, No. 6	2.40
Point Reader, a continuation of Appleton's Readers, No. 7	2.40
Point Reader, a continuation of Appleton's Readers, No. 8	2.80
Progressive Reading Course, with capitals, etc., Aldrich and Forbes—	
Reader No. 1, Part I, pamphlet	.40
Reader No. 1, Part II, pamphlet	.40
Reader No. 2, Volume I	.50
Reader No. 2, Volume II	.50

Progressive Reading Course, with capitals, etc., Aldrich and Forbes—	
Reader No. 2, Volume III	$0.50
Reader No. 3, Volume I	.60
Reader No. 3, Volume II	.60
Reader No. 3, Volume III	.60
Reader No. 3, Volume IV	.60
Reader No. 4, Part I, Volume I	1.25
Reader No. 4, Part I, Volume II	1.25
Reader No. 4, Part II, Volume I	1.25
Reader No. 4, Part II, Volume II	1.25
Reader No. 5, Part I, Volume I	2.00
Reader No. 5, Part I, Volume II	2.00
Reader No. 5, Part II, Volume I	2.00
Reader No. 5, Part II, Volume II	2.25
Spanish Stenographic New York Point System	.15
Stories for Children (in graded-sized type), Mrs. Lane	.75
The Child's First Reader, Cyr	1.25
The Child's Second Reader, Cyr	2.00
The Child's Third Reader, Cyr	3.50
The Child's Fourth Reader, Cyr, 2 volumes	7.00
The Child's Fifth Reader, Cyr, 2 volumes	7.00
The Rational Spelling Book, Dr. J. M. Rice, 9 pamphlets, each	.30
Two Book Course in English, Mary E. Hyde, Book I	3.50
Two Book Course in English, Mary E. Hyde, Book II, 2 volumes	7.00
Word-Building, Reed and Kellogg	3.50
Word-Method Speller, W. Swinton	2.80
Word-Primer, W. Swinton	.75
Words and Letters for Spelling Frames, per 100	.15
Words and Their Uses, R. G. White, 2 volumes	7.00
Words and Their Ways in English Speech, J. B. Greenough, 2 volumes	7.00

Poetry and Poetic Dramas.

A Midsummer Night's Dream (Rolfe's Notes), Shakespeare	2.00
As You Like It (Rolfe's Notes), Shakespeare	2.00
Dante's Inferno, condensed	.55
Early English Ballads, J. S. Clark	.50
Enoch Arden; The Lotus Eaters, Tennyson	.60
Essay on Man, Pope, Nos. 83, 84, from English Classics	1.25
Evangeline, Longfellow, with notes	1.00
Elegy, Gray	.40
Faust, A Tragedy, Goethe, translated by Bayard Taylor, 2 volumes	7.00
Fire Worshippers, from Lalla Rookh, Moore	.50
Hamlet (with Rolfe's Notes), Shakespeare	3.50
Homer's Iliad, Books 1, 6, 22, 24, Pope	2.00
Idylls of the King; Enid, Elaine, Guinevere, and the Coming of Arthur, A. Tennyson	3.50
In Memoriam, A. Tennyson, No. 57, from English Classics	1.50
Julius Cæsar (with Rolfe's Notes), Shakespeare	3 50

King Lear (Rolfe's Notes), Shakespeare	$3.50
King Richard III (with Rolfe's Notes), Shakespeare	3.25
Lady of the Lake (condensed), Scott	1.75
L'Allegro, Il Penseroso, Comus, Lycidas, Hymn on the Nativity, Milton	2.25
Lays of Ancient Rome, Macaulay	2.00
Macbeth (with Rolfe's Notes), Shakespeare	3.00
Marmion, Scott	2.50
Othello (with Rolfe's Notes), Shakespeare	3.00
Palamon and Arcite, Dryden	1.75
Paradise Lost, complete, 2 volumes	7.00
Romeo and Juliet (Rolfe's Notes), Shakespeare	3.00
Samson Agonistes, Milton, Nos. 110, 111, from English Classics	1.50
Saul and Other Poems, R. Browning, No. 210, from English Classics	1.25
Select Poems	2.75
Selections from Poems by Mrs. Browning	.40
Selections from Poems by Robert Browning	.60
Selections from Burns	2.25
Selections from Holmes	2.80
Selections from Longfellow	2.80
Selections from Whittier	2.80
Selections from Schiller's Poems and Ballads	1.50
She Stoops to Conquer, Goldsmith	2.25
Snow-Bound, Whittier	.25
Sohrab and Rustum, Arnold	.50
Thanatopsis and Other Poems, Bryant	.50
The Armada and Other Poems, Macaulay	.60
The Ancient Mariner, Coleridge	.50
The Deserted Village, Goldsmith	.50
The Life and Death of Jason, Morris	.60
The Merchant of Venice (Rolfe's Notes), Shakespeare	3.50
The Pilgrimage of Childe Harold, Byron	3.50
The Princess, Tennyson	2.00
The Prisoner of Chillon, Byron	.25
The Queen's Wake, Hogg	.40
The Taming of the Shrew (with Rolfe's Notes), Shakespeare	2.50
The Song of Hiawatha, H. W. Longfellow	2.50
The Tempest, Shakespeare	3.00
The Vision of Sir Launfal, Lowell	.25
Twelfth Night (Rolfe's Notes), Shakespeare	2.50

Essays, Novels and Prose Dramas.

A Day in Athens with Socrates, Plato	2.75
An Old-Fashioned Girl, Louisa M. Alcott	7.00
Beside the Bonnie Brier Bush, Maclaren	3.50
Bob, Son of Battle, Olivant, 2 volumes	6.00
Conduct of Life, Emerson, 2 volumes	7.00
Colonel Carter of Cartersville, F. Hopkinson Smith	3.00
Daphne, Margaret Sherwood	2.00
David Copperfield, C. Dickens, 6 volumes	21.00

English Humorists, Thackeray, 2 volumes	$4.00
Essay on Burns, Carlyle	2.00
Essay on Milton, Macaulay	2.00
Essay on Pilgrim's Progress, Macaulay	.60
Fisherman's Luck, Rev. H. Van Dyke	3.00
Henry Esmond, Thackeray, 3 volumes	10.50
Ivanhoe (condensed), Scott	2.25
Kenilworth (condensed), Scott	2.00
Little Miss Phoebe Gay, Helen D. Brown	2.00
Middlemarch, George Eliot	17.50
Optimism, Helen Keller	.50
Paolo and Francesca, a tragedy in four acts, S. Phillips	.85
Picciola, Saintaine, 2 volumes	6.00
Quentin Durward, Sir Walter Scott, 3 volumes	10.50
Rebecca of Sunnybrook Farm, Kate Douglas Wiggin, 2 volumes	6.00
Richelieu, Bulwer	2.00
Selected Stories, T. B. Aldrich, 2 volumes	5.00
Selections from "Character," Smiles	3.50
Selections from "Discourses on Art," Reynolds	1.50
Selections from Bacon's Essays	.50
Selections from Dooley, F. P. Dunn	.50
Selections from Tales from Shakespeare, by Charles and Mary Lamb, 2 volumes	5.00
Self-Help, Smiles, 3 volumes	10.50
Silas Marner, George Eliot	3.50
Sir Roger de Coverly Papers, Addison	.60
Six Select Stories	3.50
Sketch Book, Washington Irving, 3 volumes	10.50
Spectator Papers, Addison	.75
Tale of Two Cities, Dickens, 3 volumes	10.50
Talks with Athenian Youths, Plato	2.50
Talks with Socrates About Life, Plato	2.50
That Preston Girl, Nina Rhoades	3.50
The American Scholar, Emerson	.60
The Bar Sinister, Richard Harding Davis	.75
The Buller-Podington Compact, F. R. Stockton	.85
The Battle Ground, Ellen Glasgow, 2 volumes	7.00
The Day's Work, Rudyard Kipling, 2 volumes	7.00
The Golden Age, Kenneth Grahame	3.00
The Heart of the Ancient Wood, Roberts	3.25
The House of the Seven Gables, Hawthorne, 2 volumes	7.00
The Last of the Mohicans, Cooper, 3 volumes	10.50
The Maine Woods, H. D. Thoreau, 2 volumes	7.00
The Man Without a Country, Rev. E. E. Hale, D.D	.40
The Old Manse and a Few Mosses, Hawthorne	1.50
The Oregon Trail, Francis Parkman, 2 volumes	7.00
The Pilot (condensed), Cooper, 2 volumes	7.00
The Queen's Twin and Other Stories, Sarah O. Jewett	3.00
The Strenuous Life, Theodore Roosevelt	3.50
The Virginian, Owen Wister, 3 volumes	9.00

Treasure Island, R. L. Stevenson $3.50
Undine, De La Motte Fonque 2.50
Via Crucis, F. Marion Crawford, 2 volumes 7.00
Virginibus Puerisque, R. L. Stevenson 3.50
Voyage to Brobdingnag, Swift ..... .75
Voyage to Lilliput (condensed), Swift ..... .50
Wild Animals I Have Known, E. Thompson-Seton 3.00

History and Biography.

About Old Story Tellers, D. G. Mitchell 3.25
Abraham Lincoln, C. Schurz 1.00
A Bird's-Eye View of Our Civil War, T. A. Dodge, 2 volumes 6.00
Adams and Jefferson, Webster ..... .50
A History of the American Nation, A. C. McLaughlin, 3 volumes 10.50
Ancient Achievements, J. Lord, LL.D., 2 volumes 6.00
Ancient History for Beginners, G. W. Botsford, Ph.D., 3 volumes 9.00
A Short History of the English People, J. R. Green, 9 volumes 31.50
Augustus Cæsar and the Organization of the Roman Empire, J. B. Firth, B A., 2 volumes 7.00
Autobiography of Benjamin Franklin 3.50
Beginnings of New England, Fisk, 2 volumes 6.00
Boone and Other Pioneers 2.25
Brief History of the United States, Barnes, 3 volumes 8.40
Bunker Hill Orations, Webster ..... .75
Cicero, and the Fall of the Roman Republic, Strachan-Davidson, 2 volumes .. 7.00
Clive, Macaulay 2.25
Conquest of Granada, Irving, 3 volumes 10.50
Conciliation with American Colonies, Burke 1.75
Critical Period of American History, Fisk, 2 volumes 7.00
Dutch and Quaker Colonies in America, Fisk, 4 volumes 13.00
English History, Montgomery, 3 volumes 10.50
Four Georges, Thackeray 2.75
Frederick the Great, Macaulay 2.50
Frontenac (New France), Parkman, 2 volumes 7.00
General History (Civilization), Barnes, 2 volumes 6.00
General History (Political), Barnes, 3 volumes 7.20
Heroes and Hero Worship, Carlyle, 2 volumes 6.00
Hero Tales from American History, Lodge and Roosevelt 3.50
Jewish Heroes and Prophets, J. Lord, LL.D., 2 volumes 7.00
Julius Cæsar. Heroes of the Nation Series, Fowler, 2 volumes 7.00
La Salle and the Discovery of the Great West, Parkman, 2 volumes 7.00
Leading Facts in French History, D. H. Montgomery, 2 volumes 7.00
Literary Friends and Acquaintances, Howells, 2 volumes 6.25
Mahomet, Irving, 2 volumes 6.00
Napoleon, W. O'Conners Morris, 2 volumes 7.00
Old Virginia and Her Neighbors, Fisk, 4 volumes 12.00
Outlines of History, Swinton, 3 volumes 9.00
Peter the Great, Motley 2.00
Pioneer History Stories, C. McMurray 3.50

Pioneers of France in New World, F. Parkman, 2 volumes	$7.00
Primary History of the United States, Barnes	2.80
Representative Men, Emerson	3.50
Revolt of the Tartars, De Quincey	1.50
Robert E. Lee, H. A. White, 3 volumes	9.00
Samuel Johnson, Macaulay	1.50
Selections from Plutarch's Lives, 3 volumes	10.50
Successors to Mahomet, Washington Irving, 2 volumes	7.00
Sir Walter Scott, Morley	3.50
Socrates, Plato	2.75
Stories of Great Americans, Eggleston	1.50
Stories from Scottish History, Rolfe	3.50
The American Revolution, Fisk, 4 volumes	13.00
The Conspiracy of Pontiac, Parkman, 3 volumes	10.50
The Discovery of America, Fisk, 5 volumes	15.00
The Life and Writings of Addison, Macaulay	2.00
The Making of an American, Jacob A. Riis, 2 volumes	6.00
The Old Pagan Civilization, J. Lord, LL.D., 2 volumes	6.00
The Story of My Life, Helen Keller, 2 volumes	7.00
The Story of the Greeks, H. A. Guerber, 2 volumes	4.00
The Story of the People of England in the Nineteenth Century, Justin McCarthy, 2 volumes	7.00
United States History, McMaster, 3 volumes	10.50
Up from Slavery, Booker T. Washington	3.50
Warren Hastings, Macaulay	3.50
William E. Gladstone, James Bryce	.75
Young People's History of England, Miss Yonge	3.50
Young People's History of France, Miss Yonge, 2 volumes	5.60
Young People's History of Greece, Miss Yonge	3.50
Young People's History of Rome, Miss Yonge	3.50

Latin.

Beginners' Latin Book, Collar and Daniell, 2 volumes	4.00
Cæsar's Commentaries	2.00
Exercises in Latin Prose Composition, E. Jones, A.M	3.50
Introduction to Virgil's Æneid, C. Knapp, Ph.D	2.00
Latin Grammar, Allen and Greenough, 3 volumes	10.50
Latin Literature, J. W. McKail, 2 volumes	6.00
Latin Vocabulary, Allen, 3 volumes	6.00
Latin Vocabulary, for Beginners' Latin Book	3.50
Notes on Cæsar's Commentaries, Greenough and Daniell, 3 volumes	9.00
Six Orations of Cicero, with notes, Allen and Greenough	3.50
Against Catiline, No. 1	.50
Against Catiline, No. 2	.40
Against Catiline, No. 3	.40
Against Catiline, No. 4	.40
For Archias	.40
For the Manilian Law	.75
Talks with Cæsar	1.50

The Eclogues of Virgil, Greenough's Notes, in 1 volume	$3.50
Separately in pamphlets	.30
Virgil's Æneid, Books 1, 2, 3, 4, 5, 6, Greenough's Notes, 2 volumes	7.00
Separate books in pamphlets	1.00

French.

A French Grammar, Fraser and Squair, 5 volumes	17.50
A French Reader, with vocabulary, Aldrich and Foster, 3 volumes	10.50
Foundations of French, Aldrich and Foster	3.50
Le Voyage de M. Perrichon, French text, J. R. Effingen	3.25
Madame Thérèse, Erckmann-Chatrian, French text with English notes, F. Bôcher, 2 volumes	7.00

German.

A Practical German Grammar, Calvin Thomas, 4 volumes	14.00
Bilderbuch ohne Bilder, German text, Hans Christian Andersen	3.00
Die Journalisten, Gustav Freytag	
Die Jungfrau von Orleans, Schiller, German text, Introduction by J. Nichols	3.00
Einer Musz Heiraten, Alex Wilhemi, and Eigensinn, Roderick Benedix	
Fritz auf Ferien, Hans Arnold, German text	1.00
German Lessons, Harris	3.50
German Reader, Harris, 2 volumes	6.00
German Vocabulary	3.50
Hermann und Dorothea, German text, Goethe, 2 volumes	6.00
Historische Erzaehlungen, German text, Dr. F. Hoffmann	3.00
History of German Literature, R. W. Moore, 2 volumes	6.00
Immensee, Theodor Storm, German text	1.50
Minna von Barnhelm, G. E. Lessing, German text	3.00
Selections from Heine's Poems, German text, H. S. White	3.00
Wilhelm Tell, Schiller, German text	3.50

Mathematics.

Algebra, Peck, 2 volumes	5.60
Arithmetic Without a Pencil, Edith M. Joy, 2 volumes	4.00
Book of Diagrams from Wells' Plane Geometry	1.00
Captions from Wells' Plane Geometry (Demonstrations and cuts omitted)	3.50
Essentials of Algebra, Webster Wells, 2 volumes	7.00
Logarithmic Tables of Natural Sines, Cosines, Tangents and Cotangents	2.50
Logarithmic Tables of Numbers, Wells	1.50
Logarithmic Tables of Sines, Cosines, Tangents and Cotangents, Wells	4.00
Multiplication Tables by the 100	1.00
Mental Arithmetic, Colburn	2.00
New Primary Arithmetic, J. H. Walsh	3.50
New Grammar School Arithmetic, J. H. Walsh, 4 volumes	14.50
Plane Geometry in full, 2 volumes, Wells	5.60
Primary Arithmetic Reader, Hall	.75
Solid Geometry, Wells	3.50
Trigonometry, Wells	3.50
Written Arithmetic, Robinson, 3 volumes	8.40

Philosophy.

A Primer of Psychology, Ladd	$3.50
Ethics, Mrs. Julia M. Dewey	3.00
Mental and Social Culture, Loomis	3.50
Psychology, William James, 3 volumes	10.50
The Story of the Mind, J. M. Baldwin	3.50

Economics.

American Politics, Johnston, 2 volumes	6.00
Constitution of the United States and Declaration of Independence	.75
Civil Government in the United States, Fisk, 2 volumes	7.00
Elements of Sociology, F. H. Giddings, 2 volumes	7.00
First Presidential Message of Theodore Roosevelt	1.40
Outlines of Economics, R. T. Ely, 2 volumes (Chautauqua Edition)	7.00

Science.

A Popular Zoölogy, J. N. Steele, Ph.D, and J. W. B. Jenks, A.M	3.50
Elements of Astronomy, C. A. Young, 3 volumes	10.50
Elements of Physics, Gage, 3 volumes	10.50
Elementary Geology, Tarr, 2 volumes	7.00
First Steps in Scientific Knowledge, Paul Bert—	
Vol. I. Animals	1.50
Vol. II. Plants, Stones and Soils	1.50
Vol. III. Physics and Chemistry	2.50
Vol. IV. Animal and Vegetable Physiology	1.50
The same, complete in 3 volumes	6.00
New Geological Story, Dana	3.50
Popular Chemistry, Steele, 2 volumes	7.00
Science Primer of Astronomy, Lockyer	1.75
Selections from Chapters on Animals, Hammerton	3.50
Sound and Its Phenomena, E. C. Brewer	3.50
The Story of the Earth, H. G. Seeley, F.R.S	3.00
The Story of the Earth's Atmosphere, Douglas Archibald, M.A	3.00
The Story of Germ Life, H. W. Conn	3.50
The Story of the Plants, Grant Allen	3.50
The Students' Helmholtz, J. Broadhouse, 2 volumes	7.00

Technical Works.

How to Knit and Crochet, Mrs. H. E. Pierson	.50
The Practical Piano Tuner, Charles E. Moscow	.50
Tuners' Guide; Tuning the Pianoforte, W. Geib	2.00

Physiology.

Applied Physiology, F. Overton, A.M., M.D., 2 volumes	7.00
Physiology, Huxley, 2 volumes	7.00
Temperance Physiologies (Pathfinder Series), 3 volumes—	
Child's Health Primer	1.50
Young People's Physiology	3.00
Steele's Abridged Physiology	3.00

Geography.

Cardboard Maps, bound in 3 volumes, 18 x 19 inches	$20.00
Essentials of Geography, Fisher	2.80
Geography, Werner, 2 volumes	6.50
Home Geography, Part I, Tarr & McMurry	1.25
Physical Geography, Maury, 2 volumes	5.60

Travels and Adventures.

A Handbook of Modern Japan, E. W. Clement, 2 volumes	6.00
Among the Rockies, No. 11, from the Companion Library	1.50
An Adventure with a Dog and a Glacier, Muir	.30
At Home in the Forest, No. 9, from the Companion Library	1.50
Glimpses of Europe, No. 2, from the Companion Library	1.50
In Alaska, No. 10, from the Companion Library	1.50
In Porto Rico, No. 21, from the Companion Library	.75
In the Philippines, No. 22, from the Companion Library	.75
In the Southwest, No. 12, from the Companion Library	1.50
Mid-Ocean America, No. 23, from the Companion Library	.75
Old Ocean, No. 5, from the Companion Library	1.25
On the Gulf, No. 15, from the Companion Library	1.25
On the Plains, No. 13, from the Companion Library	1.50
Our Hundred Days in Europe, O. W. Holmes	3.50
Russian Life in Town and Country, F. H. E. Palmer, 2 volumes	6.00
Sailing Alone Around the World, Captain John Slocum, 2 volumes	6.00
Sketches of the Orient, No. 4, from the Companion Library	1.25
Stories of American Life and Adventure, E. Eggleston	3.00
Tales of Adventure told by Adventurers, 2 volumes	7.00
Tales of Discovery told by Discoverers, 2 volumes	7.00
The American Tropics, No. 3, from the Companion Library	1.50
The Great Lake Country, No. 14, from the Companion Library	1.25

Children's Books.

Æsop's Fables	2.40
Aunt Martha's Corner Cupboard, M. and E. Kirby	.75
Birds and Bees, Burroughs	2.00
Bits of Bird Life, No. 7, from the Companion Library	1.25
Boys of Other Countries, Bayard Taylor	2.00
Captain January, Laura E. Richards	1.25
Chapters from a World of Wonders	3.50
Child Life in Tale and Fable, Blaisdell	1.50
Childhood of the World, Clodd	1.50
Cuore, An Italian Schoolboy's Journal, Edmondo de Amicis, 2 volumes	6.00
Daddy Darwin's Dove Cote, Mrs. Ewing	.50
Daffy Down Dilly and Other Stories, Hawthorne	1.50
Fairy Stories and Fables, M. A. Baldwin	1.75
Fairy Tales, Hans Christian Andersen	2.80
Fancies of Child-Life	1.00
Feathertop, Hawthorne	.25
Friends in Feather and Fur, Johonnot	2.00

Gods and Heroes of the North, Isabella White	$0.60
Grandfather's Chair, Hawthorne	3.50
Jack the Giant Killer	.25
King of the Golden River, Ruskin	.50
Life in the Sea, No. 6, from the Companion Library	1.50
Old Greek Stories, M. A. Baldwin	3.00
Old Stories of the East, M. A. Baldwin	3.00
Our Little Neighbors, No. 8, from the Companion Library	1.25
People and Places, Australasia, Pratt	2.00
People and Places, China, Pratt	1.75
People and Places, England, Pratt	2.00
People and Places, India, Pratt	1.50
People and Places, Northern Europe, Pratt	1.75
Puss in Boots	.25
Rab and His Friends, Brown	.25
Rill from the Town Pump and Mrs. Bullfrog, Hawthorne	.25
Robinson Crusoe, De Foe, 2 volumes	6.00
Sarah Crewe, Mrs. F. H. Burnett	1.00
Selections from Grimm's Fairy Tales	2.80
Sharp Eyes and Other Papers, Burroughs	2.00
Stories Mother Nature Told Her Children, Andrews	1.50
Stories of Industry, A. Chase and E. Clow	3.50
Stories of Kindness, No. 19, from the Companion Library	1.25
Stories of Purpose, No. 1, from the Companion Library	1.50
Stories of Success, No. 18, from the Companion Library	1.50
Tales from the Arabian Nights	2.80
Tales from the White Hills, Hawthorne	1.50
Tanglewood Tales, Hawthorne	3.50
The Jungle Book, Rudyard Kipling	3.50
The Peace Egg, Mrs. Ewing	.25
The Second Jungle Book, Rudyard Kipling	3.50
The Seven Little Sisters, Andrews	1.50
The Story of Extinct Civilizations of the East, R.E. Anderson, M.A., F.R.S.	3.50
The Story of Geographical Discovery, J. Jacobs	3.00
The Story of Life in the Seas, S. J. Hickson	3.00
The Story of the Æneid (condensed), A. J. Church	.75
The Story of the Iliad (condensed), A. J. Church	.75
The Story of the Living Machine, H. W. Conn	3.50
The Story of the Solar System, G. F. Chambers, F.R.S.	3.50
The Story of the Stars, G. F. Chambers, F.R.S.	3.50
Two Little Confederates, T. N. Page	2.25
Wonder Book, Hawthorne	3.25

Religious Books.

A Manual of Short Daily Prayers for Families, compiled by Rev. S. Hart, D.D.	.35
Bible Blessings	2.50
Bible History for Christian Schools, Volrath Vogt	1.00
Dairyman's Daughter	1.20
Hymn Book, 2 volumes	4.50

In His Name	$2.50
Living by the Spirit, H. W. Dresser	
Looking Unto Jesus	.25
Luther's Small Catechism	.15
Pilgrim's Progress, 3 volumes	5.00
Roman Catholic Catechism	.75
Selections from Thomas à Kempis	1.20
Stalker's Life of Christ	2.50
Sunday School Weekly, a year	1.50
The Book of Common Prayer, 2 volumes	6.00
The Faith of Our Fathers, Cardinal Gibbons, 2 volumes	4.00
Two Addresses, Rev. Henry Drummond	.75
Wee Davie and a Trap to Catch a Sunbeam	1.00
Woodman's Nanette, and Other Tales	2.50



A STUDENT TUNING.

LIST OF MUSIC PUBLICATIONS IN THE NEW YORK POINT PRINT.

These publications are obtained at the American Printing House for the Blind, Louisville, Ky.

MUSIC CULTURE.

	PRICE
Æsthetics of Musical Art, Dr. F. Hand, Book 1	$3.50
Beethoven and His Forerunners, D. G. Mason, 2 volumes	6.00
Beethoven, by J. S. Shedlock	1.00
Bell's Miniature Series of Musicians :—	
Chopin, by E. J. Oldmeadow	.75
Gounod, by H. Tolhurst	.75
Mendelssohn, by V. Blackburn	.75
Mozart, by E. Prout	1.00
Sullivan, Arthur, by H. S. Wyndham	.75
Catechism of Musical Æsthetics, Dr. H. Riemann	1.75
Chopin and Other Musical Essays, H. T. Finck	3.00
Composition, Dr. J. Stainer	2.25
Counterpoint, Dr. J. F. Bridge	.75
Dictionary of Musical Terms, edited by B. B. Huntoon, 2 volumes	5.00
Explanatory Introduction to the Riemann edition of the Beethoven Sonatas	.10
Guitar Method, Carcassi, Parts I and II	3.00
History of Pianoforte Music, J. C. Filmore	3.50
How to Listen to Music, H. E. Krehbiel, 2 volumes	5.00
How to Teach Bands, F. J. Keller	.50
Hymn Tunes, 82 selections	2.00
Key to Wait's Musical Notation, revised	.25
Lessons in Musical History, J. C. Filmore	2.00
Letters from Great Musicians, Alethea B. Crawford and Alice Chapin	2.50
Manual of Musical History, Ritter	.50
Materials Used in Musical Composition, Percy Goetschius, complete in 5 volumes: Vol. I, $2.50; Vol. II, $2.00; Vol. III, $2.00; Vol. IV, $2.00; Vol. V, $1.25	9.75
Mezzotints in Modern Music, by J. Hunecker, 2 volumes	6.00
Modern Composers of Europe, A. Elson, 2 volumes	5.00
Music and Culture, K. Merz	2.00
Music and Its Masters, O. B. Boise	2.50
Music and Morals (selections), Rev. H. R. Haweis	1.50
Music Talks with Children, Thomas Tapper	2.50
Music as a Representative Art, G. L. Raymond	1.50
Music in Its Relations to the Intellect and the Emotions, Dr. J. Stainer	.60
Musical History, G. A. MacFarren	2.50
National Music of the World, Chorley	3.00
New York Point Musical Notation, Wm. B. Wait	1.00

New York Point Musical Notation, duplicate in line and point..... $1.60
New York Point Musical Notation in Line..... 1.00
Normal Course of Pianoforte Technic, Wm. B. Wait..... 1.60
Notes on Tuning, J. A. Simpson..... .25
Organ Method, Dr. J. Stainer, 2 volumes..... 2.00
Panofka's Vocal Lessons, 2 volumes ..... .40
Practical Piano Tuner, C. E. Moscow..... .50
Purity in Music, A. F. Theibaut, translated by Broadhouse..... 2.00
Rhythm and Harmony in Poetry and Music, G. L. Raymond, 2 volumes.... 5.00
Sound and Its Phenomena, Brewer..... 3.50
Stories About Musicians, Mrs. Ellet, 3 volumes 9.00
Stories of Famous Operas, H. A. Guerber..... 3.50
Stories of the Wagner Operas, H. A. Guerber..... 3.50
The Elements of Harmonic Notation, Wm. B. Wait..... 1.00
The Elements of the Beautiful in Music, Dr. J. Stainer..... 1.00
The Great German Composers, J. Stieler, 2 volumes..... 5.00
Theory of Music, L. C. Elson 3.00
The Standard Operas, G. P. Upton, 2 volumes..... 6.00
The Students' Helmholtz, Broadhouse, 2 volumes 7.00
The Wagner Story Book, Henry Frost 3.50
Touch and Technic, Dr. William Mason, Vol. I..... .75
Tuners' Guide; Tuning the Pianoforte, W. Geib..... 2.00
Violin Method, Louis Schubert, first part..... 2.00
What is Good Music, W. J. Henderson..... 3.00
Wonder Tales from Wagner, A. Alice Chapin..... 3.50

PIANOFORTE MUSIC.

Bach, J. S.....Prelude, No. II, from the Well-tempered Clavier, Tausig selected*..... .05
Bach, J. S.....Fugue, No. II, from the Well-tempered Clavier, Tausig selected*..... .05
Bach, J. S.....Prelude, No. III, from the Well-tempered Clavier, Tausig selected*..... .15
Bach, J. S.....Fugue, No. III, from the Well-tempered Clavier, Tausig selected*..... .05
Bach, J. S.....Prelude, No. IV, from the Well-tempered Clavier, Tausig selected*..... .10
Bach, J. S.....Fugue, No. IV, from the Well-tempered Clavier, Tausig selected*..... .15
Bach, J. S.....Prelude, No. VII, from the Well-tempered Clavier, Tausig selected..... .05
Bach, J. S.....Fugue, No. VII, from the Well-tempered Clavier, Tausig selected..... .05
Bach, J. S.....Twelve Preludes*..... .75
Bach, J. S.....Fifteen Two-voiced Inventions*..... 1.00
Bach, J. S.....Allemande* and Courante,* from the G major suite, Kullak edition, each..... .10

* Prescribed for Associateship Examinations of the American College of Musicians.

Bach, J. S.....Gavotte* and Bourrée,* from the G major suite, Kullak edition, each..... $0.05
Bach, J. S.....Gigue,* from the G major suite, Kullak edition..... .20
Bach, J. S.....Fugue* from the Toccata in E minor, Kullak edition .... .15
Bach, J. S.....Preambulum,* Kullak edition..... .05
Bach, J. S.....Prelude in C, No. 32, from Pianists' First and Second Year.....
Bach, J. S.....Bourrée in B minor, from Violin Sonata No. 2..... .05
Bach, J. S.....Bourrée in G major, from Violoncello Sonata No. 4..... .05
Bach, J. S.....Album of Twenty-one Selected Pieces, Schirmer's Library Edition, Vol. XII..... 1.00

No. 1. Aria from Fourth Partita (D).
2. Aria from Pentecost Cantata (F).
3. Bourrée from Second English Suite (A minor).
4. Bourrée from Third Violoncello Suite (G).
5. Bourrée from Trumpet Suite (D).
6. Bourrée from Second Violin Sonata (G minor).
7. Gavotte from Fifth French Suite (G).
8. Gavotte from Sixth English Suite (D minor).
9. Gavotte from Third English Suite (E minor).
10. Gavotte from Sixth Violoncello Suite (D).
11. Gigue from First Partita (B flat).
12. Intrata from Fifth Violoncello Suite (G minor).
13. Menuet from First Partita (B flat).
14. Menuet from Third French Suite (B minor).
15. Menuet from First Violoncello Suite (D).
16. Passepied from Fifth English Suite (E minor).
17. Praeludium from First Partita (B flat).
18. Preambule from Sixth Violin Sonata (E).
19. Rondo-Gavotte from Sixth Violin Sonata (E).
20. Sarabande from Fifth English Suite (E minor).
21. Sarabande from First French Suite (D minor).

Bach-Mason.....Gavotte, Sixth Violoncello Sonata in D..... .15
Baumfelder, F....."Kinderscenen"..... Op. 270..... .50

No. 1. Sandman Knocks.
2. The Stork Has Come.
3. Old Ruin.
4. Vintage.
5. Young Officer.
6. Music Box.
7. Setting Sun.
8. Grandma's Tale.

Beaumont, P.....Berceuse, "Slumber Sweetly"..... .10
Beethoven, L.....Seven Bagatelles.....Op. 33..... .60

No. 1. Andante grazioso, quasi Allegretto.
2. Scherzo. Allegro.
3. Allegretto.
4. Andante.
5. Allegro ma non troppo.
6. Allegretto quasi Andante.
7. Presto.

Beethoven, L.....Sonatina.....Op. 49 .No. 1..... .50
Beethoven, L.....Sonatina..... 49.. 2..... .40
Beethoven, L.....Sonata Pathétique, Riemann edition*..Op. 13..... .85
Beethoven, L.....Sonata in A flat, Steingraeber edition* 26..... .75

* Prescribed for Associateship Examinations of the American College of Musicians.

Beethoven, L.....Sonata in F minor .....Op. 2..No. 1.... $0.60
Beethoven, L.....Thirty-three Variations on a Waltz, by Diabelli..Op. 120 1.15
Beethoven, L.....Minuet in C, No. 43, from Pianists' First and Second Year.....
Beethoven, L.....Sonatina, No. 1 in G. No. 19, from Pianists' First and Second Year.....
Beethoven, L.....Album-Leaf, "Für Elise"..... .05
Behr, F.....Child's Song, In the Month of May, Child's Play, Shepherd's Song, Op. 575, Nos. 1, 2, 3 and 6. Nos. 1, 2, 3 and 4, from Pianists' First and Second Year....
Biedermann, A. J..Spring Flowers. No. 5, from Pianists' First and Second Year.....
Biedermann, A. J..The Old Man in Leather .....Op. 91..No. 2.. No. 7, from Pianists' First and Second Year.....
Blakeslee, A. C ...Crystal Fountain Waltz .....Op. 25..... .05
Blakeslee, A. C ...May Party Dance..... 9..... .10
Bohm, C .....Charge of the Uhlans, Grand Galop Militaire (four hands) .20
Bohm, C .....With Song and Mirth, Polonaise.....Op. 153..... .15
Bohm, C .....Fanfare, Rondo Militaire (four hands).. 303..... .20
Brahms, J.....Hungarian Dance, No. 2 ..... .15
Burgmüller, F ....Twenty-five Progressive Pieces.....Op. 100..... 1.00

No. 1.	Candor.	No. 14.	Styrienne.
2.	Arabesque.	15.	Ballad.
3.	Pastoral.	16.	Gentle Complaint.
4.	Little Reunion.	17.	Prattler.
5.	Innocence.	18.	Inquietude.
6.	Progress.	19.	Ave Maria.
7.	Clear Stream.	20.	Tarantelle.
8.	Graceful.	21.	Harmony of the Angels.
9.	Chase.	22.	Barcarolle.
10.	Delicate Flower.	23.	Return.
11.	Blackbird.	24.	Swallow.
12.	Farewell.	25.	Chevaleresque.
13.	Consolation.		

Chaminade, C.....Album of Seventeen Pieces for Piano. Vol. 1 ..... .75

No. 1.	Sérénade.....Op.	29.	
2.	Minuetto	23.	
3.	Air de Ballet.....	30.	
4.	Pas des Amphores, Air de Ballet..		
5.	Callirhoë, Air de Ballet.....		
6.	Lolita, Caprice Espagnol.....Op.	54.	
7.	Scarf-Dance		
8.	Pièce Romantique.....Op.	9..No.	1.
9.	Gavotte.....	9	2.

Chopin, F.....Ballade (Deuxième), F..... 38 2..... .20
Chopin, F.....Ballade (Troisième), A flat**..... 47..... .35
Chopin, F.....Étude, G flat..... 10..No. 5..... .10
Chopin, F.....Étude, G flat..... 25.. 9..... .10

** Prescribed for Fellowship Examinations of the American College of Musicians.

Chopin, F.	Fantasie Impromptu	Op. 66.	(Posthumous)		$0.10
Chopin, F.	Impromptu	29.	No. 1		.15
Chopin, F.	Mazurka*	7.	3		.10
Chopin, F.	Mazurka*	50.	1		.05
Chopin, F.	Nocturne*	9.	2		.05
Chopin, F.	Nocturne, No. 11*	37.	1		.10
Chopin, F.	Nocturne, No. 12*	37.	2		.30
Chopin, F.	Polonaise	26.	1		.10
Chopin, F.	Polonaise	40.	1		.10
Chopin, F.	Prelude	28.	3		.05
Chopin, F.	Prelude	28.	15		.10
Chopin, F.	Sonata, in B flat minor	35.			
Chopin, F.	Valse Brillante*	34.	No. 1		.30
Chopin, F.	Valse Brillante*	34.	3		.10
Chopin, F.	Valse Grande*	42.			.15
Chopin, F.	Valse*	64.	No. 1		.10
Chopin, F.	Valse*	64.	2		.10
Chopin, F.	Valse*	69.	1		.10
Chopin-Liszt	Polish Song	74.	2		.25
Clementi, M.	Sonatinas (Cotta)	36.			.75

No. 1 in C. . . . . Allegro, Andante, Vivace.
2 in G. . . . . Allegretto, Allegretto Allegro.
3 in C. . . . . Spiritoso, Un poco Adagio, Allegro.
4 in F. . . . . Allegro con Spirito, Andante, Rondo.
5 in G. . . . . Presto, Air Suisse, Rondo.
6 in D. . . . . Allegro con Spirito, Rondo.

Clementi, M. . . . . Gradus ad Parnassum.

No. 1 in C, Veloce		.15
2 in C, Veloce		.15

Cramer, J. B. . . . . Fifty Selected Studies (Von Bülow).

No. 1 in C, Allegro.
7 in F minor, Moderato con Expressione.
8 in C, Allegro Brillante.

Czerny, C.	One Hundred and One Explanatory Lessons	Op. 261	2.00
Due, F.	Bric-à-brac, Album Musical, Book 3		1.00

No. 1.	Fragile.	No. 14.	La Vieille Amie.
2.	Valenciennes.	15.	Au Pis Aller.
3.	Le Pont des Baisers.	16.	Sans Intention.
4.	Petit-Maître.	17.	Vers Le Nord.
5.	Malgré-Moi.	18.	La Procession des Aïeux.
6.	Synnóve.	19.	Le Sentier.
7.	L'Épinette.	20.	Pauvre Enfant.
8.	Fumée.	21.	Pourquoi.
9.	La Noce.	22.	La Bagatelle.
10.	Rococo.	23.	Partout.
11.	Le Chant D'Jngeborg.	24.	Sur La Route de Bayreuth.
12.	Le Lendemain.	25.	Enfin.
13.	Cheveux Blancs.	26.	Le Jour de l'an.

* Prescribed for Associateship Examinations of the American College of Musicians.



ONE OF THE TYPEWRITING ROOMS.

Dvořàk, A.....Humoreske.....Op. 101, No. 7.....

Ehmant, A.....Thirty-six Melodic and Rhythmic Studies..... $1.00

Book 1. No. 1. Little Melody.
2. Variation of No. 1.
3. Variation of No. 1.
4. Variation of No. 1.
5. Waltz.
6. Chase.
7. Theme.
8. Waltz.
9. March.
10. Tyrolienne.
11. Swing Song.
12. Cantilene.
13. Consolation.
14. Prelude.
15. Étude No. 1.
16. Étude No. 2.
17. Étude No. 3.
18. Étude No. 4.
19. Divertissement.

Book 2. No. 1. Resignation.
2. Capriccietto.
3. Polka.
4. Rustic Dance.
5. Study in Thirds.
6. Quickstep.

Book 3. No. 1. Spring Song.
2. Bohemian Dance.
3. Ballet Dance.
4. Melody.
5. Barcarolle.
6. Romance.

Book 4. No. 1. Water Nymph.
2 Elegy.
3. Méditation.
4. Valse Melancolique.
5. May Dance.

Engelmann, H....Awakening .....Op. 620..No. 2..... .05

Engelmann, H....The Diamond Medal, March and Two-Step..Op. 523.... .10

Engelmann, H. ..Melody of Love (Duet) .....Op. 600..... .10

Eugene, M. C....Cupid's Garden, Intermezzo..... .05

Gade, N. W.....Christmas Pieces.....Op. 36..... .50

No. 1. The Christmas Bells.
2. Christmas Song.
3. The Christmas Tree.
4. Boy's Merry-Go-Round.
5. Dance of Little Girls.
6. Good-Night.

Gaide, P.....Dance of the Gnomes ..... Op. 36..... .10

Geibel, A .....Gavotte Allemande..... .10

Giese, T .....Six Melodious Pieces.....Op. 293..... .50

No. 1. Tarantella.
2. Children's Feast.
3. Grandmother's Song.
4. The Two Fisher-boys.
5. Gavotte.
6. Funeral March.

Goerdeler, R .....Electric Flash Galop (4 hands) ..... .10

Godard, B.....Mazurka.....Op. 54..No 2..... .10

Goldner, W .....Gavotte Mignonne..... .10

Grieg, E.....First Peer Gynt Suite.....Op. 46 ..... .30

No. 1. Morning-Mood.
2. Ase's Death.
3. Anitra's Dance.
4. In the Hall of the Mountain-King.

Grieg, E.....Lyrical Pieces .....Op. 12..... .25

No. 1. Arietta.
2. Waltz.
3. Watchman's Song.
4. Elfin-Dance.
5. Folk-Song.
6. Norwegian Melody.
7. Album-Leaf.
8. Patriotic Song.

Grieg, E.....Lyrical Pieces .....Op. 43 ..... $0.30

No. 1. Butterfly.
2. Solitary Wanderer.
3. At Home.
4. Birdling.
5. Love-Poem.
6. To Spring.

Gurlitt, C....."Aus der Kinderwelt" .....Op. 74..... 1.00

No. 1. Morning Song.
2. The Friendless Child.
3. Cradle Song.
4. After School.
5. Little Slumber Song.
6. Santa Claus Song.
7. Choral.
8. Merry Company.
9. The Tin Soldiers' March.
10. The Bold Rider.
11. The Doll's Dance.
12. Under the Linden.
13. The Sick Little Brother.
14. In the Garden.
15. The Snow Man.
16. A Winter Day.
17. The Ring Dance.
18. Sorrowful Hour.
19. Evening Prayer.
20. The Gentle Child and the Noisy Child.

Gurlitt, C.....Thirty-five Easy Studies.....Op. 130..... 1.00

No. 1. Morning Greeting.
2. Mischievous Boy.
3. The Gentle Maiden.
4. Prayer.
5. Off to the Meadows.
6. March of the Tin Soldiers.
7. In the Garden.
8. Ländler.
9. The Daring Horseman.
10. Happy Hours.
11. A Little Dance.
12. A Round Dance.
13. Children's Ball.
14. Sunshine.
15. Under the Village Limes.
16. At the Pianoforte.
17. The Rope Dancer.
18. A Ditty.
19. A Water-Party.
20. The Lament.
21. From the North.
22. Rustic Dance.
23. Serious Moments.
24. Minuetto.
25. Scherzo.
26. Impromptu.
27. A Request.
28. Onward!
29. The Hunt.
30. Song Without Words.
31. Innocence.
32. A Loss.
33. Youthful Courage.
34. Hymn.
35. Good Night!

Gurlitt, C.....The Festive Dance.....Op. 140..No. 7.....
No. 14, from Pianists' First and Second Year.....

Haberbier, E.....A Spring Flower, Fruehlingserwachen.....

Hackh, O.....The Tin Soldier.....Op. 230..No. 2.....
No. 6, from Pianists' First and Second Year .....

Hackh, O.....Barcarolle, "On the Sea".....Op. 230..No. 5.....
No. 9, from Pianists' First and Second Year.....

Handel, G. F.....Harmonious Blacksmith, theme with variations ..... .30

Handel, G. F.....Six Fugues..... 1.00

No. 1 in C, Moderato.
2 in C, Moderato.
3 in D, Allegro.
4 in D, Allegro Moderato.
5 in F, Moderato.
6 in C, Allegro.

Haydn, J.....Andantino un poco Allegretto. No. 22, from Pianists' First and Second Year .....

Heins, C.....Dance of Sylphs .....Op. 194 ..... $0.05
Heller, S.....Tarantelle..... 85 No. 2..... .20
Heller, S.....Curious Story ..... .10
Hewitt, H. D ....With Wind and Tide March (4 hands) ..... .10
Hiller, F.....Serenade.....Op. 117..No. 13 .....
No. 37, from Pianists' First and Second Year.....
Hiller, F.....Rhythmical Studies*.....Op. 56..Book 1 ..... .75
No. 1. Moderato, in $\frac{4}{4}$ and $\frac{3}{4}$ time.
2. Presto, in $\frac{6}{8}$ and $\frac{9}{8}$ time.
3. Andante grave, in $\frac{5}{4}$ time.
4. Allegro appassionato, in $\frac{3}{4}$ and $\frac{4}{4}$ time.
5. Andante un poco agitato, in $\frac{4}{8}$ and $\frac{6}{8}$ time.
6. Allegro scherzando e molto vivace, in $\frac{2}{2}$ and $\frac{3}{2}$ time.
7. Andante espressivo, in $\frac{3}{4}$ and $\frac{3}{8}$ time.
8. Allegro energico, in $\frac{3}{4}$ and $\frac{2}{4}$ time.
9. Andante melanconico, in $\frac{4}{4}$ and $\frac{3}{4}$ time.
10. Allegro vivace e con grazia, in $\frac{12}{8}$ and $\frac{9}{8}$ time.
11. Andante cantabile, in $\frac{4}{4}$ and $\frac{6}{8}$ time.
12. Vivace scherzando, in $\frac{2}{4}$ and $\frac{3}{4}$ time.
13. Allegro energico, in $\frac{5}{4}$ and $\frac{4}{4}$ time.
Hiller, P.....Butterfly Chase .....Op. 61..No. 10.....
No. 34, from Pianists' First and Second Year .....
Hiller, P.....Farewell, Dear Home .....Op. 61..No. 11.....
No. 36, from Pianists' First and Second Year .....
Hoffman, C.....Romance, "On the Heights" ..... .05
Holst, E .....Marche Triumphale (4 hands) ..... .15
Holst, E .....Revel of the Witches (4 hands) ..... .15
Horvath, G.....Waving Scarves. Scéne de Ballet....Op. 84..No. 2.... .10
Horvath, G.....Six Melodic Octave Studies....Op. 43..... .30
No. 1 in G, Veloce. No. 4 in E minor, Allegro.
2 in C, Moderato. 5 in A flat, Moderato.
3 in D, Allegretto. 6 in F sharp, Allegretto.
Hummel, J. N....Scherzo, No. 47, from Pianists' First and Second Year...
Jadassohn, A .....Children's Dance.....Op. 17..No. 3..... .10
Jensen, A .....'' Wanderbilder'' (Scenes of Travel)..Op. 17..... .30
Book 1. No. 1. Greeting at Morn. No. 4. The Wayside Cross.
2. Joyous Rambling. 5. Distant View.
3. The Mill. 6. Village Festival.
Karganoff, G .....Grandfather's Dance.....Op. 25..No. 4.....
No. 29, from Pianists' First and Second Year .....
Ketterer, E .....Saltarelle.....Op. 266..... .15
Köhler, L.....Easy Pieces for Beginners..... 190..... .50
Köhler, L.....Going to Church..... 243.....
No. 24, from Pianists' First and Second Year .....
Kontski, A. de....Polonaise.....Op. 271 ..... .30

* Prescribed for Associateship Examinations of the American College of Musicians.

Kuhlau, F. E.....Sonatina..... .....Op. 20..No. 1..... $0.30

Kullak, T .....Scenes from Childhood..... 81..12 numbers.. .50

No. 1. Child's Prayer.
2. The Little Wanderer.
3. Grandmother Tells a Ghost Story.
4. Opening of the Children's Party.
5. Loving Soul and a Pure Heart.
6. The Race.
7. The Angel in the Dream.
8. The Nightingale.
9. Spinning Song.
10. The Ghost in the Chimney.
11. The Little Hunters.
12. The Little Rope Dancers.

Lange, G .....Harvest-tide.....Op. 243..No. 4 ....
No. 11, from Pianists' First and Second Year .....

Larregla, J .....La Coquetuela, Mazurka de Salon..... .25

Liadow, A .....Valse Badinage (The Musical Snuff-Box)..Op. 32.....

Lichner, H.....A Short Story. No. 13, from Pianists' First and Second Year .....

Lichner, H .....Twelve Characteristic Pieces..... .75

No. 1. Entreaty.
2. Contemplation.
3. Longing.
4. After School.
5. To the Playground.
6. Solitude.
7. Elegy.
8. Scherzo.
9. Polonaise.
10. Rondo.
11. Italian Romance.
12. Aria.

Liebling, E.....Spring Song.....Op. 33 .. .. .10

Liszt, F.....“Liebesträume,” No. 2, in E* ..... .15

Liszt, F..... .....“Liebesträume,” No. 3, in A flat*.....

Liszt, F.....Transcription of Wagner's “Spinning Song”..... ..... .20

Liszt, F.....Hungarian Rhapsody No. 2 (4 hands)..... .45

Loeschhorn, A.....In the Twilight .....Op. 138..No. 7 .....
No. 21, from Pianists' First and Second Year .....

Loeschhorn, A. .....“Aus der Kinderwelt” .....Op. 96 ..... .75

No. 1. Sabbath Morning.
2. The Little Postillion.
3. There Was Once a King.
4. In the Boat.
5. The Request.
6. The Cuckoo.
7. The Chase.
8. Lullaby.
9. A Dance.
10. The Little Soldier.
11. In a Hurry.
12. Good Night.

Löw, J .....Cavatina. No. 39, from Pianists' First and Second Year

Lysberg, C. B.....La Baladine .....Op. 51 .... .25

Lysberg, C. B.....La Fontaine, Idylle..... ... 34 ..... .15

MacClymont, W. E..Sunflower Dance..... 11 ..No. 1..... .10

MacDowell, E. A ..Humoresque ..... 18 .. 2..... .10

* Prescribed for Associateship Examinations of the American College of Musicians.

MacDowell, E. A...Woodland Sketches .....Op. 51 ..... $0.50

No. 1. To a Wild Rose.
2. Will o' the Wisp.
3. At An Old Trysting Place.
4. In Autumn.
5. From an Indian Lodge.
6. To a Waterlily.
7. From Uncle Remus.
8. A Deserted Farm.
9. By a Meadow Brook.
10. Told at Sunset.

MacDowell, E. A...'' Hexentanz,'' Witches' Dance..Op. 17 ..No. 2 ..... .20

MacDowell, E. A...Moto Perpetuo, in A flat..... 46.. 2 .....

Marks, E. F.....Petite Valse de Ballet..... 27..... .50

Martin, G. D .....La Ballerina ..... .05

Meister, W .....Forget Me Not. No. 16, from Pianists' First and Second Year .....

Mendelssohn, F....Rondo Capriccioso*.....Op. 14..... .25

Mendelssohn, F....Wandering. No. 36, from Pianists' First and Second Year .....

Mendelssohn, F....Six Christmas Pieces .....Op. 72 ..... .60

No. 1 in G, Allegro non troppo.
2 in E flat, Andante Sostenuto.
3 in G, Allegretto.
4 in D, Andante con moto.
5 in G minor, Allegro Assai.
6 in F, Vivace.

Mendelssohn, F....Songs Without Words, complete 2.50

No. 1. Sweet Souvenir.*
2. Regret.
3. Hunting Song.*
4. Confidence.
5. Restlessness.
6. Venetian Gondellied.
7. Contemplation.
8. Without Repose.
9. Consolation.
10. The Estray.
11. The Brook.
12. Venetian Gondellied.
13. The Evening Star.
14. Lost Happiness.
15. The Poet's Harp.
16. Hope.
17. Passion.
18. Duetto.
19. On the Seashore.
20. Fleeting Clouds.*
21. Agitation.
22. Sadness of Soul.
23. Song of Triumph.
24. The Flight.
25. May Breezes.
26. The Departure.
27. Funeral March.
28. Morning Song.
29. Venetian Gondellied.
30. Spring Song.
31. Meditation.
32. Lost Illusions.
33. Song of the Pilgrim.
34. Spinning Song.*
35. Shepherd's Complaint.
36. Serenade.
37. Revery.
38. The Adieu.
39. Delirium.
40. Elegie.
41. The Return.
42. Song of the Traveler.
43. Belief.
44. Forsaken.
45. Tarantella.
46. Retrospection.
47. The Moaning Wind.
48. The Joyous Peasant.
49. Gondoline.

Merkel, G.....Tarantelle.....Op. 92..... .15

Merkel, G.....Hunting Scene..... 65 ..... .10

Mills, S. B.....Gavotte .. .. 31..... .15

* Prescribed for Associateship Examinations of the American College of Musicians.

Moschelles, I. ..... Twelve Celebrated Studies ... Op. 70, edited by Henselt

No. 1 in C, Allegro Moderato		$0.10
3 in G, Allegro Brillante (wind study)		.10
4 in E, Sostenuto con tranquillezza		.10
6 in D minor, Allegro giocoso		.10
11 in E flat, Allegro maestoso e patetico		.10
12 in B flat minor, Agitato		.15

Moszkowski, M ... Melody in F ..... Op. 18.. No. 1 .....
Moszkowski, M .... Scherzino in F ..... 18.. 2 .....
Moszkowski, M .... In Tempo di Minuetto ..... .10
Moszkowski, M .... Serenata ..... Op. 15.. No. 1 ..... .10
Moszkowski, M .... Serenata ..... 15.. 1 (4 hands) .15
Mozart, W. A. ..... Sonata in C, No. 1,* Schirmer Library Edition ..... .20
Mozart, W. A. ..... Sonata in F, No. 4,* Schirmer Library Edition ..... .20
Mozart, W. A. ..... Sonata in F, No. 6,* Schirmer Library Edition ..... .50
Mozart, W. A. ..... Sonatina in C, No. 25, from Pianists' First and Second Year .....
Mozart, W. A. ..... Rondo in C, No. 26, from Pianists' First and Second Year .....
Nevin, E ..... A Day in Venice ..... Op. 25 ..... .25

No. 1. Dawn. No. 3. Venetian Love Song.
2. Gondoliers. 4. Good Night.

Nevin, E ..... Water Scenes ..... Op. 13 40

No. 1. Dragon Fly. No. 4. Narcissus.
2. Ophelia. 5. Barcarolle.
3. Water Nymph.

Oesterle, L ..... Pianists' First and Second Year, a collection of 47 pieces by various authors, carefully graded and fingered by Oesterle 1.75
Paderewski, I. J. .... Melody in B ..... Op. 8.. No. 3 ..... .05
Paderewski, I. J. .... Minuet in G ..... 14 ..... .10
Poldini, E. ..... General Boom Boom. No. 20, from Pianists' First and Second Year .....
Raff, J. ..... La Fileuse ..... Op. 157.. No. 2 ..... .20
Raff, J. ..... Fabliau (Fable) .....
Ravina, H. ..... Étude de Style ..... Op. 14.. No. 1 ..... .10
Ravina, H. ..... Flattery ..... 86 .....
No. 45, from Pianists' First and Second Year .....
Reinecke, C. ..... At Sunset ..... Op. 107.. No. 14 .....
No. 8, from Pianists' First and Second Year .....
Reinhold, H. ..... Fairy Tale ..... Op. 39.. No. 2 .....
No. 46, from Pianists' First and Second Year .....
Reinhold, H. ..... Hungarian Dance ..... Op. 39.. No. 9 .....
No. 44, from Pianists' First and Second Year .....
Rheinberger, J. .... The Chase, Impromptu ..... .15
Rohde, E. ..... Marionettes. No. 17, from Pianists' First and Second Year .....
Rubinstein, A. ..... Polka Bohème ..... Op. 82 ..... .10

* Prescribed for Associateship Examinations of the American College of Musicians.

Rubinstein, A. Romance in E flat Op. 44 .10

Rummel, J. Tyrolienne. No. 10, from Pianists' First and Second Year

Rummel, J. Rondino Galop. No. 12, from Pianists' First and Second Year

Rummel, J. Les Allegresses Enfantines .40

No. 1. Valse.
2. Polka.
3. Polka Mazurka.
No. 4. Tyrolienne.
5. Galop
6. Schottisch.

Sapellnikoff, W. Gavotte Op. 4, No. 2 .10

Sapellnikoff, W. Petite Mazurka 2 .10

Sawyer, J. J. Esmeralda .05

Schehlmann, L. From Fairyland .05

Schmoll, A. Polonaise Op. 50 No. 23
No. 33, from Pianists' First and Second Year

Schmoll, A. Cymbals and Castanets. No. 41, from Pianists' First and Second Year

Schubert, F. Impromptu Op. 142 No. 2

Schubert, F. Impromptu 142 3 .50

Schubert, F. Moments Musicals 94 3 .10

Schubert-Liszt. La Sérénade .20

Schubert-Schultz. Minuet, D major .05

Scharwenka, X. Polish Dance Op. 3 .10

Schuett, E. Étude Mignonne .10

Schuett, E. Gavotte Humoresque Op. 17 No. 1 .15

Schumann, G. Tarantelle 11 .30

Schumann, R. "Bird as a Prophet" 82 No. 7 .10

Schumann, R. Novelette 21 1 .25

Schumann, R. Romance in F sharp * 28 2 .10

Schumann, R. "Warum?" * 12 3 .10

Schumann, R. Album for the Young, Steingraeber edition Op. 68 .50

No. 1. Melody.
2. Soldiers' March.
3. Humming Song.
4. A Choral.
5. A Little Piece.
6. A Poor Orphan Child.
7. Hunting Song.
8. Wild Horseman.
9. Folk Song.
10. Happy Farmer.
11. Siciliano.
12. Knight Rupert.
13 May Song.
14. A Little Study.
15. Spring Song.
16. First Loss.
17. Little Morning Wanderer.
18. Reapers' Song.
19. A Little Romance.
20. Rustic Song.
21. Lento con espressione.
22. Roundelay.
No. 23. Cavalry-piece.
24. Harvest Song.
25. Echoes from the Theater.
26. Moderato con espressione.
27. Canon.
28 Remembrance, November 4, 1847 (Mendelssohn's death).
29. Strange Man.
30. Lento Assai.
31. War Song.
32. Sheherazade.
33. Vintage Time.
34. Theme.
35. Mignon.
36. Italian Sailors' Song.
37. Sailor's Song.
38. Winter Time, No. 1.
39. Winter Time, No. 2.
40. Little Fugue.
41. Northern Song, Greeting to Gade.
42. Figurated Choral.
43. New Year's Song.

* Prescribed for Associateship Examinations of the American College of Musicians.



ONE OF THE BOYS' STUDIOS.

Schytte, L. . . . Miniaturen, 12 Melodische Clavierstücke . . Op. 79 . . . .

No. 1.	Norwegischer Bauerntanz.	No. 7.	Märchen.
2.	Ein Traum.	8.	Valse Mignonne.
3.	Am Fasching.	9.	Abenddämmerung.
4.	Der Troubadour.	10.	Was die Quelle Singt.
5.	Elfenspiel.	11.	Aus Alter Zeit.
6.	Der Flötenspieler.	12.	Soldatenmarsch.

Seebeck, W. E. C. . . The Dream Fairy $0.05
Smith, Seymour . . . . "Dorothy," Old English Dance 10
Sousa, J. P . . . . . Liberty Bell March . . . . .
Spindler, F . . . . . "Drawing-room Flower" . . . . Op. 17 15
Spindler, F . . . . . May Bells, twelve Songs Without Words . . . . Op. 44 . . .50

No. 1.	Tranquillo.	No. 7.	Giocosamente.
2.	Semplice.	8.	Tenore.
3.	Gioviale.	9.	Cordiale.
4.	Intimo.	10.	Dolce.
5.	Dolcemente.	11.	Dolente.
6.	Di buon Umore.	12.	Religioso.

Spindler, F . . . . . Trumpeter's Serenade. No. 27, from Pianists' First and Second Year . . . . . .
Steenfeldt, P. A. D . . The Prayer of the King's Daughter. No. 40, from Pianists' First and Second Year . . . . . .
Suppé, F . . . . . Marche du Diable (4 hands) 10
Thomé, F . . . . . Melodie. No. 15, from Pianists' First and Second Year
Thomé, F . . . . . Remembrance. No. 23, from Pianists' First and Second Year . . . . . .
Tschaikowsky, P . . . German Song. No. 30, from Pianists' First and Second Year . . . . . .
Tschaikowsky, P . . . Dolly's Funeral . . . . . Op. 39 . . . . . .
No. 31, from Pianists' First and Second Year . . . . . .
Tschaikowsky, P . . . Song Without Words, in F . . Op. 2 . . No. 3 10
Von Wilm, N . . . . . Gavotte . . . . . 81 . . 10 . . . . . .
No. 42, from Pianists' First and Second Year . . . . . .
Von Wilm, N . . . . . Mazurka . . . . . Op. 81 . . No. 16 . . . . . .
No. 35, from Pianists' First and Second Year . . . . . .
Waddington, E. . . . The Witches' Patrol . . . . . Op. 34 . . No 1 05
Wagner, R. . . . . Magic Fire, from Die Walküre 15
Wagner-Liszt . . . . . Transcription of "Spinning Song," from "Flying Dutchman" 20
Weber, C. M. Von . . Perpetual Movement, Rondo, from Sonata, Op. 24 30
Westerhout, N. Van . . Rondo d'Amour 10
Wolff, B . . . . . Children at Play . . . . . Op. 44 . . No. 6 . . . . . .
No. 18, from Pianists' First and Second Year . . . . . .
Wolff, B . . . . . Rondo in G . . . . . Op. 50 . . No. 1 . . . . . .
No. 28, from Pianists' First and Second Year . . . . . .
Zitterbart, F . . . . . Romance 10

ORGAN MUSIC.

Bach, J. S.	Toccata and fugue in D minor (Peter's Edition, Book IV, No. 4)**				$0.20
Bach, J. S.	Eight preludes and fugues (Peter's Edition, Book VIII, No. 5)				.50
Bach, J. S.	Sonata in E flat (Peter's Edition, Book I, No. 1)*				.25
Bach, J. S.	The "Little" G minor fugue (Peter's Edition, Book IV, No. 7)*				.15
Bach, J. S.	Prelude and fugue in D major (Peter's Edition, Book IV, No. 3)				.25
Bach, J. S.	Pastorale in F				.10
Batiste, E.	Communion in G	Op. 4	No. 1		.15
Batiste, E.	Communion in E minor	4	2		.15
Batiste, E.	Offertory	23	2		.10
Best, W. J.	Pastorale*	38	6		.15
Chopin, F.	Marche Funèbre, from Sonata	35			.10
Eddy, H. C.	Prelude and fugue in A minor				.20
Gade, N. W.	Postlude in F	Op. 22	No. 1		.15
Gade, N. W.	Allegretto in C	22	2		.10
Gleason, F. G.	Andante con moto from Sonata	2			.10
Groven, A.	Prayer in E flat				.05
Guilmant, A.	Marche Religieuse*	Op. 15	No. 2		.25
Guilmant, A.	Elegy in F minor	55	3		.10
Guilmant, A.	Elevation in A flat	25	2		.10
Handel, G. F.	Concerto in B flat*		No. 6		.50
Hopkins, E. J.	Siciliano				.10
Jadassohn, S.	Improvisation in C	Op. 48	No. 2		.10
Jensen, A.	Bridal Song	45	2		.10
Lemmens, J.	Fanfare in D				.10
Lemmens, J.	Adoration				.05
Lemmens, J.	Marche Pontificale				.25
Leschetizky, T.	Impromptu	Op. 11	No. 1		.10
Mendelssohn, F.	Sonata in C minor*	65	2		.50
Mendelssohn, F.	Prelude and fugue*	37	2		.25
Merkel, G.	Christmas Pastorale*	56			.30
Merkel, G.	Trio in F major	39	No. 1		.05
Merkel, G.	Trio in F sharp* (Canon)	39	3		.05
Merkel, G.	Adagio from Sonata	42	2		.10
Reinecke, C.	Vorspiel to "King Manfred"				.05
Rheinberger, J.	Intermezzo from "Sonate-Pastorale"	Op. 88			.05
Rinck, J. C. H.	Postlude No. 147, from "Practical Organ School"				.10
Roeder, M.	Gavotte in E flat	Op. 7			.10
Saint-Saëns, C.	Elevation in E**				.10
Saran, A.	Romanza, from Sonata	Op. 5			.15
Schubert, F.	Litany in E flat				.05
Schubert, F.	Andante from Symphony in B flat				.25
Silas, E.	Andante in C*				.10

* Prescribed for Associateship Examinations of the American College of Musicians.

** Prescribed for Fellowship Examinations of the American College of Musicians.

Silas, E.	March in B flat			$0.10
Silas, E.	Melody in C			.15
Soederman, A.	Swedish Wedding March			.10
Stainer, J.	Organ Method, two volumes			2.00
Volckmar, W.	Adagio in A flat	Op. 256	No. 1	.10
Volckmar, W.	Adagio in B flat	256	2	.10
Volckmar, W.	Adagio in G	256	3	.10
Wely L.	Andante in F			.05

GUITAR MUSIC.

Arpeggio exercises	$0.25	Caprice, by King	.05
Charming Gavotte, by Le Thiere	.05	Guitar Method, by Carcassi	3.00

HYMN TUNES.

Eighty-two Hymn Tunes selected from various standard meters	2.00

NOTE ON CLASSIFICATION OF PIANO-FORTE MUSIC.

Musical compositions, like other subject-matter used in school work, are suited to one stage or another of the pupil's progress; but it is much more difficult to assign musical compositions to their proper places than almost any other kind of educational material.

This classification is based upon a careful reading of the selections, with a view to determine the character and uses of their contents, and also upon wide experience in the adaptation of the list to a progressive course of musical study.

The groupings have been made by "years" rather than by "grades," in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year.

The arrangement is not inflexible, so that in special cases pieces found in any given year may be either taken earlier or deferred until later.

As the character of a piece is indicated by its title, tempo and movement, one or more of these indices is given, and in some cases the key is supplied as a means of identification.

In practice, this list automatically determines the grade of pupils, while it relieves teachers from much perplexity, fruitless effort and loss of time in making appropriate selections.

Pianoforte Music, Classified.

FIRST YEAR.

Behr, F .....Op. 575, No. 1. Child's Song.
2. In the Month of May.
3. Child's Play.
6. Shepherd's Song.
All from "Pianists' First and Second Year."

Biedermann, A. J.....Spring Flowers, from "Pianists' First and Second Year."

Biedermann, A. J.....Op. 91, No. 2, "The Old Man in Leather," from "Pianists First and Second Year."

Burgmüller, F..... ..Op. 100, Twenty-five Progressive Pieces.

No. 1. Candor.
2. Arabesque.
3. Pastoral.
No. 5. Innocence.
7. Clear Stream.
10. Delicate Flower.

Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book I.

No. 1. Little Melody.
2. Variation of No. 1.
3. Variation of No. 1.
4. Variation of No. 1.
5. Waltz.
6. Chase.
7. Theme.
8. Waltz.
9. March.
No. 10. Tyrolienne.
11. Swing Song.
12. Cantilene.
13. Consolation.
14. Prelude.
15. Étude No. 1.
16. Étude No. 2.
17. Étude No. 3.
18. Étude No. 4.
19. Divertissement.

Gurlitt, C.....Op. 130, Thirty-ffve Easy Studies.

No. 1. Morning Greeting.
2. Mischievous Boy.
3. The Gentle Maiden.
4. Prayer.
No. 5. Off to the Meadows.
6. March of the Tin Soldiers.
7. In the Garden.
8. Ländler.

Hackh, O.....Op. 230, No. 2, The Tin Soldier.
No. 5, Barcarolle, "On the Sea."
Both from "Pianists First and Second Year."

Köhler, L.....Op. 190, Easy Pieces for Beginners, complete.

Lichner, H.....A Short Story, from "Pianists' First and Second Year."

Mozart, W. A.....Sonatina, from "Pianists' First and Second Year."

Reinecke, C..... .....Op. 107, No. 14, At Sunset, from "Pianists' First and Second Year."

Rummel, J..... .....Les Allegresses Enfantines, No. 1, Waltz.

Rummel, J.....Tyrolienne, from "Pianists' First and Second Year."

Rummel, J..... .. ....Rondino Galop, from "Pianists' First and Second Year."

Schumann, R.....Op. 68, Album for the Young.

No. 1. Melody.
2. Soldiers' March.
3. Humming Song.
4. A Choral.
No. 5. A Little Piece.
6. A Poor Orphan Child.
7. Hunting Song.
10. Happy Farmer.

Spindler, F.....Op. 44, May Bells.

No. 1. Tranquillo.
2. Semplice.
3. Gioviale.
4. Intimo.
5. Dolcemente.

Thomé, F.... .....Melodie, from "Pianists' First and Second Year."

Thomé, F.... .....Remembrance, from "Pianists' First and Second Year."

Wait, Wm. B.....Normal Course of Pianoforte Technic.

SECOND YEAR.

Bach, J. S..... ..Twelve Little Preludes.

No. 1. Moderato, C.
2. Tempo Commodo, C minor.
9. Molto Moderato, E minor.
10. Moderato, F.

Baumfelder, F..... ..Op. 270, No. 6, Music Box.

Beethoven, L..... ....Sonatina in G, from "Pianists' First and Second Year."

Beethoven, L..... ...Minuet in C, from "Pianists' First and Second Year."

Blakeslee, A. C.....Op. 25, Crystal Fountain Waltz.

Burgmüller, F.... ....Op. 100, Twenty-five Progressive Pieces.

No. 4. Little Reunion.
6. Progress.
8. Graceful.
9. The Chase.
11. The Blackbird.
12. Farewell.
13. Consolation.
14. Styrienne.
15. Ballad.
16. Gentle Complaint.
17. Prattler.
18. Inquietude.
19. Ave Maria.

Clementi, M.... .....Op. 36, Six Sonatinas.

No. 1 in C, Allegro, Andante, Vivace.
No. 2 in G, Allegretto, Allegretto, Allegro.

Due, F.....Bric-à-Brac, Album Musical, Book III.

No. 1. Fragile.
2. Valenciennes.
3. Le Pont des Baisers.
4. Petite-Maître.
5. Malgré-moi.
6. Synnóve.
7. L'Épinette.
8. Fumée.
23. Partout.
24. Sur La Route de Bayreuth.

Ehmant, A..... .....Thirty-six Melodic and Rhythmical Studies, Book II.

No. 1. Resignation.
2. Capriccietto.
3. Polka.
4. Rustic Dance.
5. Study in Thirds.
6. Quickstep.

Engelmann, H.....Op. 620, No. 2, Awakening.

Gade, N. W.... .....Op. 36, Christmas Pieces.

No. 1. The Christmas Bells.
3. The Christmas Tree.

Gurlitt, C .....Op. 74, Aus der Kinderwelt.

No. 1. Morning Song.
2. The Friendless Child.
3. Cradle Song.
4. After School.
5. Slumber Song.
6. Santa Claus.
7. Choral.
8. Merry Company.
9. Tin Soldiers' March.
11. The Dolls' Dance.
12. Under the Linden.

Gurlitt, C.....Op. 130, Thirty-five Easy Studies.

No. 9. The Daring Horseman.
10. Happy Hours.
11. A Little Dance.
12. A Round Dance.
13. Children's Ball.
14. Sunshine.
15. Under the Village Limes.
16. At the Pianoforte.
17. The Rope Dancer.
18. A Ditty.
20. The Lament.
21. From the North.
22. Rustic Dance.
23. Serious Moments.
31. Innocence.

Gurlitt, C.....Op. 140, No. 7, The Festive Dance, from "Pianists' First and Second Year."

Handel, G F.....Fugue No. 1, from "Six Fugues."

Haydn, J.....Andantino, from "Pianists' First and Second Year."

Hiller, P.....Op. 61, No. 10, Butterfly Chase, from "Pianists' First and Second Year."

Hiller, P.....Op. 61, No. 11, Farewell, Dear Home, from "Pianists' First and Second Year."

Hoffman, C.....Romance, "On the Heights."

Hummel, J. N ...Scherzo, from "Pianists' First and Second Year."

Karganoff, G.....Op. 25, No. 4, Grandfather's Dance, from "Pianists's First and Second Year."

Köhler, L.....Op. 243, Going to Church, from "Pianists' First and Second Year."

Kullak, T.....Op. 81, Scenes from Childhood.

No. 1. Child's Prayer.
2. The Little Wanderer.
3. Grandmother Tells a Ghost Story.
4. Opening of the Children's Party.
5. Loving Soul and a Pure Heart.

Lange, G..... ....Op. 243, No. 4, Harvest Tide, from "Pianists' First and Second Year."

Lichner, H.....Twelve Characteristic Pieces.

No. 1. Entreaty.
2. Contemplation.
3. Longing.

Loeschhorn, A....Op. 96, "Aus der Kinderwelt."

No. 1. Sabbath Morning.
2. The Little Postillion.
3. There Was Once a King.
4. In the Boat.
5. The Request.

Loeschhorn, A....Op. 138, No. 7, In the Twilight, from "Pianists' First and Second Year."

Meister, W..... ...Forget Me Not, from "Pianists' First and Second Year."

Mendelssohn, F...Songs Without Words.

No. 4. Confidence.
9. Consolation.

Mozart, W. A.....Rondo in C, from "Pianists' First and Second Year."

Poldini, E..... ....General Boom Boom, from "Pianists' First and Second Year."

Reinhold, H.....Op. 39, No. 2, Fairy Tale, from "Pianists' First and Second Year."

Rohde, E.....Marionettes, from "Pianists' First and Second Year."



A GEOGRAPHY CLASS.

Rummel, J.....Les Allegresses Enfantines.

No. 2. Polka.
3. Polka Mazurka.
4. Tyrolienne.
5. Galop.
6. Schottisch.

Schumann, R.....Op. 68, Album for the Young.

No. 8. Wild Horseman.
9. Folk Song.
16. First Loss.
18. Reapers' Song.
19. A Little Romance.
20. Rustic Song.
24. Harvest Song.
26. Moderato con Espressione.

Seeboeck, W. C. E..The Dream Fairy.

Spindler, F.....Op. 44, May Bells.

No. 6. Di buon Umore.
7. Giocosamente.
8. Tenore.
9. Cordiale.
10. Dolce.
11. Dolente.
12. Religioso.

Spindler, F.....Trumpeter's Serenade, from "Pianists' First and Second Year."

Steenfeldt, P. A. D..Prayer of the King's Daughter, from "Pianist's First and Second Year."

Tschaikowsky, P.....German Song, from "Pianists' First and Second Year.

Tschaikowsky, P.....Op. 39, Dolly's Funeral, from "Pianists' First and Second Year."

Von Wilm, N.....Op. 81, No. 10, Gavotte, from "Pianists' First and Second Year."

Von Wilm, N.....Op. 81, No. 16, Mazurka, from "Pianists' First and Second Year."

Wait, Wm. B.....Normal Course of Pianoforte Technic.

Westerhout, N.....Rondo d'Amour.

Wolff, B.....Op. 44, No. 6, Children at Play, from "Pianists' First and Second Year."

Wolff, B.....Op. 50, No. 1, Rondo in G, from "Pianists' First and Second Year."

THIRD YEAR.

Bach, J. S.....All of previous year.

Bach, J. S.....Twelve Little Preludes.

No. 3. Vivace, D minor.
4. Moderato, D.
5. Moderato, E.
6. Vivace, E minor.
7. Allegro, C minor.
8. Molto Moderato, D.
11. Allegro, F.
12. Allegretto, G minor.

Bach, J. S.....Prelude No. 1 in C, from "Well-Tempered Clavichord," from "Pianists' First and Second Year."

Baumfelder, F.....Op. 270, Kinderscenen.

No. 1. Sandman Knocks.
2. The Stork Has Come.
3. Old Ruin.
4. Vintage.
5. Young Officer.
7. Setting Sun.
8. Grandma's Tale.

Beethoven, L.....Op. 33, Seven Bagatelles, No. 3, Allegretto.

Beethoven, L.....Album-Leaf, "Für Elise."

Beethoven, L.....Op. 49, No. 2, Sonatina in G major.

Blakeslee, A. C.....Op. 9, May Party Dance.

Burgmüller, F.....Op. 100, Twenty-five Progressive Pieces.

No. 22. Barcarolle. No. 24. Swallow.
No. 25. Chevaleresque.

Clementi, M.....Op. 36, Six Sonatinas.

No. 3 in C, Spiritoso, Un poco adagio, Allegro.
4 in F, Allegro con Spirito, Andante, Rondo.
5 in G, Presto, Air Suisse, Rondo.
6 in D, Allegro con Spirito, Rondo.

Due, F.....Bric-à-Brac, Album Musical, Book III.

No. 10. Rococo.
11. Le Chant D'Jngeborg.
12. Le Lendemain.
13. Cheveux Blancs.
14. La Vieille Amie.
15. Au Pis Aller.
16. Sans Intention.
No. 17. Vers Le Nord.
18. La Procession des Aïeux.
19. Le Sentier.
20. Pauvre Enfant.
21. Pourquoi.
25. Enfin.
26. Le Jour de l'an.

Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book III.

No. 1. Spring Song.
2. Bohemian Dance.
3. Ballet Dance.
No. 4. Melody.
5. Barcarolle.
6. Romance.

Gade, N.....Op. 36, Christmas Pieces.

No. 2. Christmas Song.
4. Boys' Merry-Go-Round.
No. 5. Dance of Little Girls.
6. Good Night.

Giese, T.....Op. 293, Six Melodious Pieces.

No. 1. Tarantelle.
2. Children's Feast.
3. Grandmother's Song.
No. 4. The Two Fisher-boys.
5. Gavotte.
6. Funeral March.

Goldner, W.....Gavotte Mignonne.

Grieg, E.....Op. 12, Lyrical Pieces.

No. 1. Arietta.
2. Waltz.
No. 3. Watchman's Song.
8. Patriotic Song.

Gurlitt, C.....Op. 74, "Aus der Kinderwelt."

No. 10. The Bold Rider.
13. The Sick Little Brother.
14. In the Garden.
15. The Snow Man.
16. A Winter Day.
No. 17 The Ring Dance.
18. Sorrowful Hour.
19. Evening Prayer.
20. The Gentle Child and the Noisy Child.

Gurlitt, C.....Op. 130, Thirty-five Easy Studies.

No. 19. A Water Party.
24. Menuetto.
25. Scherzo.
26. Impromptu.
27. A Request.
28. Onward!
No. 29. The Hunt.
30. Song Without Words.
32. A Loss.
33. Youthful Courage.
34. Hymn.
35. Good Night.

Handel, G. F.....Fugue No. 2, from "Six Fugues."

Heins, C.....Op. 194, Dance of the Sylphs.

Hiller, F.....Op. 117, No. 13, Serenade, from "Pianists' First and Second Year."

Jadassohn, A.....Op. 17, No. 3, Children's Dance.

Kuhlau, F.....Op. 20, No. 1, Sonatina.

Kullak, T.....Op. 81, Scenes from Childhood.

No. 6. The Race.
7. The Angel in the Dream.
8. The Nightingale.
9. Spinning Song.
10. The Ghost in the Chimney.
11. The Little Hunters.
12. The Little Rope Dancers.

Lichner, H.....Twelve Characteristic Pieces.

No. 4. After School.
5. To the Playground.
6. Solitude.
7. Elegy.
8. Scherzo.
9. Polonaise.
10. Rondo.
11. Italian Romance.
12. Aria.

Loeschhorn, A.....Op. 96, Aus der Kinderwelt.

No. 6. The Cuckoo.
7. The Chase.
8. Lullaby.
9. A Dance.
10. The Little Soldier.
11. In a Hurry.

Löw, J.....Cavatina, from "Pianists' First and Second Year."

MacDowell, E. A.....Op. 51, Woodland Sketches.

No. 1. To a Wild Rose.

Mendelssohn, F.....Op. 72, Six Christmas Pieces.

No. 1 in G, Allegro Non Troppo.
2 in E flat, Andante Sostenuto.
3 in G, Allegretto.
4 in D, Andante con Moto.

Mendelssohn, F.....Songs Without Words.

No. 2. Regret.
6. Venetian Gondellied.
12. Venetian Gondellied.
16. Hope.
22. Sadness of Soul.
28. Morning Song.
35. Shepherd's Complaint.
37. Revery.
41. The Return.
44. Forsaken.
48. The Joyous Peasant.
49. Gondoline.

Mendelssohn, F.....Wandering, from "Pianists' First and Second Year."

Ravina, H.....Op. 86, Flattery, from "Pianists' First and Second Year."

Reinhold, H.....Op. 39, No. 9, Hungarian Dance, from "Pianists' First and Second Year."

Schehlmann, L.....From Fairy Land.

Schmoll, A.....Op. 50, No. 23, Polonaise, from "Pianists' First and Second Year."

Schmoll, A.....Cymbals and Castanets, from "Pianists' First and Second Year."

Schubert, F.....Op. 94, Moments Musicals, No. 3.

Schumann, R.....Op. 68, Album for the Young.

No. 11. Siciliano.
14. A Little Study.
15. Spring Song.
17. Little Morning Wanderer.
28. Remembrance, Nov. 4, 1847.
38. Winter Time, No. 1.
41. Northern Song.
42. Figurated Choral.
43. New Year's Song.

Schytte, L.....Op. 79, Twelve Miniaturen.

No. 1. Norwegischer Bauerntanz.
2. Ein Traum.

Smith, S. ..... "Dorothy," An Old English Dance.
Sousa, J. P ..... Liberty Bell March.
Suppé, F ..... Marche du Diable (4 hands).
Wait, Wm. B..... Normal Course of Pianoforte Technic.

FOURTH YEAR.

Bach, J. S..... All of previous years.
Bach, J. S..... Fifteen Two-part Inventions.
No. 1. Allegro, C.
4. Allegro, D minor.
6. Allegretto, E.
No. 13. Allegretto Tranquillo, A minor.
14. Moderato, B flat.
15. Allegro non troppo, B minor.
Bach, J. S..... Album of Twenty-one Pieces, Schirmer Library Edition.
No. 1. Aria, from Fourth Partita, D.
2. Aria, from Pentecost Cantata, F.
4. Bourrée, from Third Violoncello Suite, G.
5. Bourrée, from Trumpet Suite, D.
6. Bourrée, from Second Violin Sonata, G minor.
10. Gavotte, from Sixth Violoncello Suite, D.
11. Gigue, from First Partita, B flat.
12. Intrata, from Fifth Violoncello Suite, G minor.
13. Menuet, from First Partita, B flat.
14. Menuet, from Third French Suite, B minor.
15. Menuet, from First Violoncello Suite, D.
19. Rondo-Gavotte, from Sixth Violin Sonata, E.
20. Sarabande, from Fifth English Suite, E minor.
21. Sarabande, from First French Suite, D minor.
Bach, J. S..... Gavotte, from G major suite. (Kullak Edition.)
Bach, J. S..... Preambulum. (Kullak Edition.)
Bach, J. S..... Bourrée in G major, from Fourth Violoncello Sonata.
Beaumont, P..... Berceuse, "Slumber Sweetly."
Beethoven, L..... Op. 49, No. 1, Sonatina in G minor.
Beethoven, L..... Op. 33, Seven Bagatelles.
No. 1. Andante grazioso, quasi Allegretto.
2. Scherzo, Allegro.
No. 4. Andante.
6. Allegretto quasi Andante.
Burgmüller, F..... Op. 100, Twenty-five Progressive Pieces.
No. 20. Tarantelle.
21. Harmony of the Angels.
No. 23. Return.
Czerny, C..... Op. 261, One Hundred and One Preparatory Lessons.
Due, F ..... Bric-à-Brac, Album Musical, Book III.
No. 9. La Noce.
No. 22. La Bagatelle.
Dvořàk, A..... Op. 100, No. 7, Humoreske.
Ehmant, A..... Thirty-six Melodic and Rhythmical Studies, Book IV.
No. 1. Water Nymph.
2. Elegy.
3. Méditation.
No. 4. Valse Melancholique.
5. May Dance.
Engelmann, H ..... Op. 523, Diamond Medal March and Two-Step.
Eugene, M. C..... Cupid's Garden, Intermezzo.

Geibel, A.....Gavotte Allemande.
Goerdeler, R.....Electric Flash Galop (4 hands).
Grieg, E.....Op. 12, Lyrical Pieces.
No. 4. Elfin Dance. No. 6. Norwegian Melody.
5. Folk Song. 7. Album-Leaf.
Handel, G. F.....Fugue No. 3, from "Six Fugues."
Handel, G. F.....Fugue No. 4, from "Six Fugues."
Hewitt, H. D.....With Wind and Tide March (4 hands).
Hiller, F.....Op. 56, Rhythmical Studies, Book I.
No. 1. Moderato, in $\frac{4}{4}$ and $\frac{3}{4}$ time. No. 9. Andante Melanconico, in $\frac{4}{4}$ and $\frac{3}{4}$ time.
Jensen, A.....Op. 17, Scenes of Travel.
No. 1. Greeting at Morn. No. 4. The Wayside Cross.
3. The Mill.
Loeschhorn, A.....Op. 96, Aus der Kinderwelt.
No. 12. Good Night.
MacClymont, W. E....Op. 11, No. 1, Sunflower Dance.
MacDowell, E. A.....Op. 51, Woodland Sketches:
No. 5. From an Indian Lodge. No. 8. A Deserted Farm.
Marks, E. F.....Op. 27, Petite Valse de Ballet.
Mendelssohn, F.....Op. 72, Six Christmas Pieces.
No. 5 in G minor, Allegro Assai. No. 6 in F, Vivace.
Mendelssohn, F.....Songs Without Words.
No. 1. Sweet Souvenir. No. 31. Meditation.
7. Contemplation. 33. Song of the Pilgrim.
13. Evening Star. 40. Elegie.
18. Duetto. 42. Song of the Traveler.
19. On the Seashore. 43. Belief.
25. May Breezes. 46. Retrospection.
27. Funeral March.
Moszkowski, M.....Op. 18, No. 1, Melody in F.
Mozart, W. A.....Sonata in C, No. 1, Schirmer Library Edition.
Paderewski, I. J.....Op. 8, No. 3, Melody in B.
Sapellnikoff, W.....Op. 2, Petite Mazurka.
Schumann, R.....Op. 68, Album for the Young.
No. 12. Knight Rupert. No. 31. War Song.
13. May Song. 32. Sheherazade.
21. Lento con espressione. 33. Vintage Time.
22. Roundelay. 34. Theme.
23. Cavalry-piece. 35. Mignon.
25. Echoes from the Theater. 36. Italian Sailors' Song.
27. Canon. 37. Sailor's Song.
29. Strange Man. 39. Winter Time, No. 2.
30. Lento assai. 40. Little Fugue.
Schytte, L.....Op. 79, Twelve Miniaturen.
No. 3. Am Fasching. No. 7. Maerschen.
4. Der Troubadour.
Waddington, E.....Op. 34, No. 1, The Witches' Patrol.
Wait, Wm. B.....Normal Course of Pianoforte Technic.
Zitterbart, F.....Romance.

FIFTH YEAR.

Bach, J. S.....All of previous years.

Bach, J. S.....Fifteen Two-part Inventions.

No. 2. Allegro Moderato, C minor.
3. Vivace, D.
5. Allegro Moderato, E flat.
7. Allegro, E minor.
8. Vivace, F.
9. Con Spirito, F minor.
10. Presto, G.
11. Allegro Moderato, G minor.
12. Allegro Giocoso, A.

Bach, J. S.....Allemande, from G major suite, Kullak Edition.

Bach, J. S.....Courante, from G major suite, Kullak Edition.

Bach, J. S.....Bourrée, from G major suite, Kullak Edition.

Bach, J. S.....Album of Twenty-one Pieces, Schirmer Library Edition.

No. 3. Bourrée, from Second English Suite, A minor.
7. Gavotte, from Fifth French Suite, G.
8. Gavotte, from Sixth English Suite, D minor.
9. Gavotte, from Third English Suite, E minor.

Beethoven, L.....Op. 33, Seven Bagatelles.

No. 5. Allegro ma non troppo. No. 7. Presto.

Bohm, C.....Op. 213, Charge of the Uhlans, Grand Galop, militaire (4 hands).

Bohm, C.....Op. 303, Fanfare, Rondo Militaire (4 hands).

Chaminade, C.....Album of Seventeen Pieces, Vol. I.

No. 8. Pièce Romantique.....Op. 9..No. 1.....

Chopin, F.....Op. 69, No. 1, Valse, A flat (Posthumous).

Chopin, F.....Op. 9, No. 2, Nocturne, E flat.

Chopin, F.....Op. 28, No. 3, Prelude, G.

Chopin, F.....Op. 28, No. 15, Prelude, D flat.

Chopin, F.....Op. 7, No. 3, Mazurka, F minor.

Gaide, P.....Op. 36, Dance of the Gnomes.

Grieg, E.....Op. 46, First Peer Gynt Suite.

No. 2. Death of Ase.

Grieg, E.....Op. 43, Lyrical Pieces.

No. 3. At Home.

Handel, G. F .....Fugue No. 5, from "Six Fugues."

Handel, G. F .....Fugue No. 6, from "Six Fugues."

Heller, S .....Op. 85, No. 2, Tarantelle.

Heller, S .....Op. 138, No. 9, Curious Story.

Hiller, F .....Op. 56, Rhythmical Studies, Book I.

No. 2. Presto, in $\frac{6}{8}$ and $\frac{9}{8}$ time.
3. Andante grave, in $\frac{5}{4}$ time.
5. Andante un poco agitato, in $\frac{4}{8}$ and $\frac{6}{8}$ time.

Jensen, A.....Op. 17, Scenes of Travel.

No. 2. Joyous Rambling. No. 6. Village Festival.
5. Distant View.

MacDowell, E. A..Op. 51, Woodland Sketches.

No. 3. At An Old Trysting Place. No. 10. Told at Sunset.

Mendelssohn, F.....Songs Without Words.

No. 5. Restlessness.
14. Lost Happiness.
20. Fleeting Clouds.
23. Song of Triumph.
29. Venetian Gondellied.
36. Serenade.
38. Adieu.
45. Tarantella.
47. The Moaning Wind.

Merkel, G .....Op. 65, Hunting Scene.

Moszkowski, M.....Op. 15, No. 1, Serenata (4 hands).

Mozart, W. A.....Sonata in F, No. 4, Schirmer Library Edition.

Nevin, E .....Op. 13, Water Scenes.

No. 2. Ophelia
4. Narcissus.

Nevin, E.....Op. 25, A Day in Venice,

No. 1. Dawn.
2. Gondoliers.
3. Venetian Love Song.
4. Good Night.

Paderewski, I. J .....Op. 14, Minuet in G.

Sapellnikoff, W .....Op. 4, No. 2, Gavotte.

Schuett, E.....Op. 17, No. 1, Gavotte Humoresque.

Schytte, L .....Op. 79, Twelve Miniaturen.

No. 5. Elfenspiel.
6. Der Flötenspieler.
8. Valse Mignonne.
9. Abenddämmerung
10. Was die Quelle Singt.
11. Aus Alter Zeit.
12. Soldatenmarsch.

Spindler, F .....Op. 17, Drawing Room Flower.

Tschaikowsky, P.....Op. 2, No. 3, Song Without Words.

Wait, Wm. B.....Normal Course of Pianoforte Technic.

SIXTH YEAR.

Bach, J. S .....All of previous years.

Bach, J. S .....Album of Twenty-one Pieces, Schirmer Library Edition.

No. 16. Passepied from Fifth English Suite, E minor.
No. 17. Praeludium from First Partita, B flat.

Bach, J. S .....Prelude in B Flat from Well-tempered Clavier, No. IV, Tausig selected.

Bach, J. S.....Fugue in B flat from Well-tempered Clavier, No. IV, Tausig selected.

Bach, J. S .....Bourrée in B minor, from Second Violin Sonata.

Bach-Mason .....Gavotte in D, from Sixth Violoncello Sonata.

Beethoven, L .....Op. 2, No. 1, Sonata in F minor.

Bohm, C.....Op. 153, Polonaise, "With Song and Mirth."

Chopin, F .....Op. 37, No. 1, Nocturne, G minor.

Chopin, F .....Op. 64, No. 1, Valse, D flat.

Cramer, J. B.....Fifty Selected Studies (Von Bülow).

No. 1 in C, Allegro.
No. 7 in F Minor, Moderato con espressione,
8 in C, Allegro Brillante.

Grieg, E.....Op. 43, Lyrical Pieces.

No. 2. Solitary Wanderer.

Haberbier, E.....A Spring Flower, Fruehlingserwachen.

Handel, G. F.....“Harmonious Blacksmith,” theme with variations.

Hiller, F .....Op. 56, Book I, Rhythmical Studies.
No. 6. Allegro scherzando e molto vivace, in $\frac{2}{2}$ and $\frac{3}{2}$ time.
No. 7. Andante espressivo, in $\frac{3}{4}$ and $\frac{3}{8}$ time.
No. 8. Allegro energico, in $\frac{3}{4}$ and $\frac{2}{4}$ time.
No. 11. Andante cantabile, in $\frac{4}{4}$ and $\frac{6}{8}$ time.
No. 12. Vivace scherzando, in $\frac{2}{4}$ and $\frac{3}{4}$ time.
Holst, E.....Revel of the Witches (4 hands).
Ketterer, E.....Op. 266, Saltarelle.
Kontski, A. de .....Op. 271, Polonaise.
Liadow, A.....Op. 32, Valse Badinage (The Musical Snuff-box).
Liebling, E .....Op. 33, Spring Song.
Lysberg, C. B.....Op. 51, La Baladine.
MacDowell, E. A.....Op. 51, Woodland Sketches.
No. 4. In Autumn. No. 7. From Uncle Remus.
9. By a Meadow Brook.
Martin, G. D.....La Ballerina.
Mendelssohn, F.....Songs Without Words.
No. 3. Hunting Song. No. 26. Departure.
8. Without Repose. 30. Spring Song.
10. Estray. 32. Lost Illusions.
11. The Brook. 39. Delirium.
15. The Poet's Harp.
Merkel, G .....Op. 92, Tarantelle.
Mills, S. B .....Op. 31, Gavotte.
Moszkowski, M.....Op. 15, No. 1, Serenata.
Moszkowski, M.....“In Tempo di Minuetto.”
Moszkowski, M.....Op. 18, No. 2, Scherzino in F.
Nevin, E.....Op. 13, Water Scenes.
No. 1. Dragon Fly. No. 5. Barcarolle.
3. Water Nymph.
Ravina, H.....Op. 14, No. 1, Étude de Style.
Rubinstein, A.....Op. 44, Romance in E flat.
Scharwenka, X.....Op. 3, Polish Dance.
Schubert, F..... ....Op. 142, No. 2, Impromptu.
Schubert-Schultz .....Minuet in D, from Third Quartet.
Schumann, R .....Op. 28, No. 2, Romance in F sharp.
Schumann, R .....Op. 12, No. 3, “Warum?”
Wait, Wm. B .....Normal Course of Pianoforte Technic.

SEVENTH YEAR.

Bach, J. S.....All of previous years.
Bach, J. S.....Gigue from the G major suite, Kullak Edition.
Bach, J. S.....Fugue from the Toccata in E minor, Kullak Edition.
Bach, J. S.....Prelude in D, from Well-tempered Clavier, No. 3, Tausig selected.
Bach, J. S.....Fugue in D, from Well-tempered Clavier, No. 3, Tausig selected.
Bach, J. S.....Prelude in D minor, from Well-tempered Clavier, No. 7, Tausig selected.

Bach, J. S .....Fugue in D minor, from Well-tempered Clavier, No. 7, Tausig selected.
Bach, J. S .....Album of Twenty-one Pieces, Schirmer Library Edition.
No. 18. Préambule from Sixth Violin Sonata, E.
Beethoven, L.....Op. 13, Sonata Pathétique.
Chaminade, C.....Album of Seventeen Pieces, Vol. I, No. 1, Sérénade, Op. 29.
Chopin, F..... ....Op. 40, No. 1, Polonaise, A major.
Chopin, F.....Op. 50, No. 1, Mazurka, G major.
Chopin, F.....Op. 64, No. 2, Valse, C sharp minor.
Clementi, M.....Gradus ad Parnassum.
No. 1 in C, Veloce. No. 2 in C, Veloce.
Grieg, E.....Op. 43, Lyrical Pieces.
No. 4. Birdling. No. 5. Love-poem.
Grieg, E.....Op. 46, First Peer Gynt Suite.
No. 3. Anitra's Dance. No. 4. In the Hall of the Mountain King.
Godard, B..... Op. 54, No. 2, Mazurka in B flat.
Hiller, F..... .....Op. 56, Book I, Rhythmical Studies.
No. 4. Allegro Appassionato, in $\frac{3}{4}$ and $\frac{4}{4}$ time.
10. Allegro vivace e con grazia, in $\frac{12}{8}$ and $\frac{9}{8}$ time.
13. Allegro Energico, in $\frac{5}{4}$ and $\frac{4}{4}$ time.
Horvath, G..... ....Op. 43, Book I, Melodic Octave Studies.
No. 1 in G, Veloce. No. 4 in E minor, Allegro.
2 in C, Moderato. 5 in A flat, Moderato.
3 in D, Allegretto. 6 in F sharp, Allegretto.
MacDowell E. A .....Op. 51, Woodland Sketches.
No. 2. Will o' the Wisp. No. 6. To a Water-Lily.
Mendelssohn, F.....Songs Without Words.
No. 17. Passion. No. 21. Agitation.
24. The Flight.
Mozart, W. A.....Sonata in F, No. 6, Schirmer Library Edition.
Raff, J.... ....Fabliau (Fable).
Rubinstein, A.....Op. 82, Polka Bohème.
Schumann, R.....Op. 21, No. 1, Novelette, F.
Schumann, G .....Op. 11, Tarantelle.
Wait, Wm. B.....Normal Course of Pianoforte Technic.

EIGHTH YEAR.

Bach, J. S .....All of previous years.
Bach, J. S .....Prelude in C minor from Well-tempered Clavier, No. 2, Tausig selected.
Bach, J. S.....Fugue in C minor from Well-tempered Clavier, No. 2, Tausig selected.
Beethoven, L.....Op. 26, Sonata in A flat.
Brahms, J.....Hungarian Dances, No. 2 in D minor, Allegro non assai.
Chaminade, C.....Album of Seventeen Pieces, Vol. I.
No. 2. Minuetto, Op. 23. No. 7. Scarf Dance.
9. Gavotte, Op. 9, No. 2.



ONE OF THE MANUAL TRAINING ROOMS.

Chopin, F.... ..... Op. 29, No. 1, Impromptu in A flat.
Chopin, F.....Op. 37, No. 2, Nocturne, G major.
Chopin, F.....Op. 10, No. 5, Étude, G flat.
Chopin, F.....Op. 42, Grande Valse, A flat.
Chopin, F.....Op. 34, No. 1, Valse Brillante, A flat.
Chopin, F.....Op. 34, No. 3, Valse Brillante, F major.
Chopin-Liszt .....Op. 74, No. 2, Polish Song, Maiden's Wish.
Grieg, E .....Op. 43, Lyrical Pieces.
No. 1. Butterfly. No. 6. To Spring.
Grieg, E .....Op. 46, First Peer Gynt Suite.
No. 1, Morning-Mood.
Larregla, J.....Coquetuela. Mazurka.
Liszt, F .....Liebesträume, Dreams of Love.
No. 2 in E, Quasi Lento, abbandonandosi.
Lysberg, C. B .....Op. 34, La Fontaine, Idylle.
MacDowell, E. A.....Op. 46, No. 2, Moto Perpetuo, in A flat.
Mendelssohn, F. .....Songs Without Words.
No. 34. Spinning Song.
Moschelles, I .....Op. 70, Twelve Celebrated Studies, edited by Henselt.
No. 1 in C, Allegro Moderato.
3 in G, Allegro Brillante (Wind study).
4 in E, Sostenuto e con transquillezza.
6 in D minor, Allegro giocoso.
Rheinberger, J.....The Chase, Impromptu:
Schubert, F.....Op. 142, No. 3, Impromptu.
Schubert-Liszt .....La Sérénade.
Schuett, E.....Étude Mignonne.
Schumann, R .....Op. 82, No. 7, Bird as a Prophet.
Wagner, R .....Magic Fire Music from Die Walküre (4 hands).
Wait, Wm. B.....Normal Course of Pianoforte Technic.

NINTH YEAR.

Bach, J. S.....All of previous years.
Bach, J. S.....Six English Suites. (In preparation.)
Beethoven, L.....Op. 28, Sonata Pastorale, in D. (In preparation.)
Chaminade, C .....Album of Seventeen Pieces, Vol. I.
No. 3. Air de Ballet, Op. 30.
4. Pas des Amphores, Air de Ballet.
5. Callirhoë, Air de Ballet.
6. Lolita, Caprice Espagnol, Op. 54.
Chopin, F.....Op. 38, Deuxième Ballade, F major.
Chopin, F.....Op. 47, Troisième Ballade, A flat.
Chopin, F.....Op. 25, No. 9, Étude, G flat.
Chopin, F.....Op. 66 (Posthumous), Fantasie Impromptu, C sharp minor.
Chopin, F.....Op. 26, No. 1, Polonaise, C sharp minor.
Liszt, F.....Hungarian Rhapsodie, No. 2 (4 hands).
Liszt, F.....Liebesträume, Dreams of Love.
No. 3 in A flat, Poco Allegro, con affetto.

MacDowell, E. A.....Op. 17, No. 2, Hexentanz, Witches' Dance.
MacDowell, E. A.....Op. 18, No. 2, Humoresque.
Mendelssohn, F.....Op. 14, Rondo Capriccioso.
Moschelles, I.....Op. 70, Twelve Celebrated Studies, edited by Henselt.
No. 11 in E flat, Allegro maestoso e patetico.
12 in B flat minor, Agitato.
Raff, J.....Op. 157, No. 2, La Fileuse.
Weber, C. M. Von ....Op. 24, Perpetual Movement.
Wait, Wm. B.... .....Normal Course of Pianoforte Technic.

TENTH YEAR.

Bach, J. S.... .....All of previous years.
Bach, J. S..... .....Chromatic fantasie, in D minor. (Von Bülow Edition.) (In preparation.)
Bach, J. S.... .....Prelude and fugue, in A minor. (Peter's Edition, Book 207.) (In preparation.)
Beethoven, L.... .....Op. 106, Sonata, in B flat. (In preparation.)
Beethoven, L..... ....Op. 120, Thirty-three variations on a waltz by Diabelli.
Brahms, J.... .....Op. 24, Variations on a fugue from a theme by Handel. (In preparation.)
Chopin, F..... .....Op. 35, Sonata, in B flat minor.
Schumann, R.....Op. 13, Twelve Symphonic Études in the form of variations. (In preparation.)
Wagner-Liszt.....Transcription of Spinning Song from "Flying Dutchman."

LIST OF PUPILS.

ADELBURG, ABRAHAM
ALBERS, WILLIAM H.
ALEXANDER, MAX
ALPERSTEN, MORRIS
APPELLO, JOSEPH
BAKER, WALTER E.
BAUMANN, CHARLES
BERGIN, MARTIN
BEUTE, WILLIAM W. H. A.
BONNER, DANIEL
BRANCH, NATHANIEL
BRANDT, WILLIAM
BULLOCK, ALEXANDER
CALLAHAN, FRANCIS J.
CALLAN, GEORGE
CARMODY, GEORGE M.
CEPPO, SILVIO
CHAMBERS, WILLIAM
CHARD, GEORGE A.
COHEN, ISADORE
COLLINS, LAWRENCE
COMON, CHARLES
CRANDALL, CHARLES F.
DAUMLING, MICHAEL J.
DENK, LOUIS
DESMOND, FRANK
DONNELLY, SAMUEL
DORE, ALFRED
EADIE, JAMES A.
EADIE, WILLIAM S.
FAHY, JOHN M.
FELDMAN, JACOB
FOGEL, BERNHARDT
FREUDENREICH, CHARLES J.
FREUDENREICH, RUDOLPH
FRIVRICH, MORRIS
FUHRMEISTER, WILLIAM
GARVEY, PETER
GASKELL, WHITMAN R.
GLOVER, CALVIN S.
GOLD, LOUIS
GRANTZOW, ANDREW
GREANY, PETER J.
GUBLER, CHRISTOPHER
HAGERMAN, AXEL
HALLENBECK, WALTER
HANCHETTE, BOYD K.
HARRIS, JOSEPH
HAWXHURST, GEORGE
HEIDELBURGER, LEO
HERMAN, SAMUEL
HICKS, WALTER
HOLST, HAROLD
HUGHES, WILLIAM G.
HURLEY, WILLIAM
JOHNS, SYDNEY W.
JOHNSON, THOMAS
KANTROVITZ, ERIN
KEARNEY, EDGAR F.
KIRBY, JOSEPH
KLEIN, HARRY
KLEPPER, EDWARD J.
KRAKOWER, JACOB
KREINHOP, ALBERT
KREY, HENRY
KUCHLER, ALBERT C.
LINDNER, WILLIAM
LOEWENSTEIN, MILTON
MARCHMAN, EDWARD
MARESCA, LOUIS
McDONALD, JAMES
McPARTLAND, WALTER
McSWEENEY, JOHN
MEINERT, CHARLES A.
MEYER, WILLIAM
MEYERS, DOUGLAS A.
MOORE, WILLIAM
MUCCIO, ROCCO DE
NABENHAUER, ALBERT A.
NEDER, GEORGE
PHILLIPS, HARRY
PIRNIE, ALEXANDER
REICHARD, JOSEPH
RESNIKOFF, WILLIAM
RICE, CARL
RICHARDSON, CHARLES E.
RICHARDT, JOHN
ROBINSON, JOSEPH
ROSENMAN, SAMUEL
RYAN, GEORGE
SABEL, HARRY
SAMBINO, FRANK
SCHENCK, WILLIAM R.
SILBERBERG, HARRY
SPIGEL, BARNEY
STEIN, WALTER F.
STEINBURGER, ABRAHAM
STONE, GEORGE W.
STREAM, ALBERT
SULLIVAN, DANIEL J.
TAGLANG, GEORGE
TOWNSEND, PERCIVAL
VAN DYCK, JOHN
WALTERS, HENRY
WILLIAMS, MILTON
WINTER, GEORGE
WRIGHT, PETER JAY
WRIGHT, ROBERT

ARNOWITZ, ANNIE
BARTHOLD, ELSIE
BORDO, JULIA
BRAUNSDORF, ALICE
BRITTON, DORETTA
BUTLER, E. LORETTA
CANNON, ELLEN
CLANCY, MAGGIE
CLARK, CATHERINE
COHEN, CATHERINE
CORLISS, MADELINE
COSTELLO, NELLIE
COYLE, CATHERINE
CRAMPTON, CLARA
CRONIN, ANNIE
DECKER, MABELLE
DIPPEL, IRENE
DONOHUE, JENNIE
DOUGHTY, ADALINE
DYER, THERESA
EADIE, MARGARETTA
FEIN, SADIE
FORTIER, ALIDA
FULLMER, MARION
GARRELMAN, ANNIE
GEERCKE, HENRIETTA
GLASSNER, ANNIE
GORDON, GERTRUDE I.
GROVES, FLORENCE M.
HALE, MARY F.
HARDY, EDITH
HAROLD, MAY
HARRIS, MILDRED
HEIL, EMILY T.
HELM, MARTHA G.
HOGAN, MARGARET R.
INFELD, SADIE
JOHNSON, ALICE
KINGSLAND, EMMA
KINZEL, IDA H.
KLEIN, LENA L.
LASHER, EDNA
McKENNA, MARGARET
MEYER, EMMA L.
MONOHAN, ANNIE
MORAN, MARY
MOSES, EDNA M.
NORCOTT, MARY V.
O'DONNELL, ALICE
O'SHAUGHNESSY, CATHERINE
PAGE, MAY
PATH, MARY
PAYNE, ELIZABETH
PIECHOCINSKI, JOSEPHINE
RYAN, GENEVIEVE
SCHAFER, HELEN
SCHOELLNER, MARY
SCHWAHN, JOHANNA
SCHWARTZ, ESTHER
SCOTT, VIOLET I.
SMALL, EVA
SMITH, MARION A.
SPITZNADLE, MATILDA
STEINBURG, SARAH
VAN ETTEN, OLIVE M.
VOGT, LENA D.
VOPAT, ROSE
WAGERMAN, ELIZABETH
WARREN, MARGARET
WARSCHAUER, ANNIE
WILLIAMS, LUCY
WINTRINGHAM, RUTH
WOLLERT, ANNA

SEVENTY-THIRD

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1908.

Lux Oritur:

"And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them."—ISAIAH xlii, 16.

NEW YORK:
THE BRADSTREET PRESS, 49 LAFAYETTE STREET.
1909.



THE FRONT OF THE INSTITUTION.

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN CHRONOLOGICAL ORDER,

From the Time of Its Incorporation, 1831, with Their Terms of Service.

Ackerly, Samuel, M.D.....1831–1845
Averill, Herman 1831–1832
Bolton, Curtis 1831–1835
Donaldson, James 1831–1832
Bogert, Henry K.....1831–1832
Remsen, Henry.....1831–1832
Stuyvesant, John R 1831–1840
Price, Thompson.....1831–1840
Ketchum, Morris 1831–1837
Miller, Sylvanus 1831–1832
Crosby, William B.....1831–1833
Lee, Gideon.....1831–1836
Ketchum, Hiram.....1831–1838
Wood, Samuel.....1831–1836
Jenkins, Thomas W.....1831–1836
Thomas, Henry.....1831–1834
Nevins, Rufus L.....1831–1832
Beers, Joseph D.....1831–1832
Mott, Samuel F.....1831
Patterson, Matthew C 1831–1833
Russ, John D., M.D 1833–1834
Dwight, Theodore 1833–1837
Brown, Silas.....1833–1859
Hagg, John P.....1833
Spring, George 1833–1835
Walker, John W.....1833–1839
Miller, Franklin 1833–1835
Steel, Jonathan D.....1833
Allen, Moses 1834
Lyons, Stephen.....1834–1836
Dissosway, Gabriel P.....1834–1836
Phelps, Anson G.....1834–1855
Crosby, William H.....1835
Hoyt, Charles 1835–1839
Oakley, Charles.....1835
Titus, Peter S 1836
Allen, George F..... 1836–1839, 1841–1862
Trulock, Joseph 1836–1840
Mandeville, William.....1836–1837
Chandler, Adoniram.....1836
Cushman, D. Alonzo 1837–1843
Blakeman, Wm. N., M.D. 1837–1839, 1841
Wood, Isaac, M.D 1837–1859
Hart, Joseph C.....1837–1840
Holmes, Curtis 1837–1838
Roome, Edward 1837–1845
Seton, Samuel W 1837
Gracie, Robert.....1838–1861
Demilt, Samuel.....1838
Hart, James H.....1839
Murray, Robert J 1839–1858
Schermerhorn, Peter Augustus.1839–1845
Tallmadge, Henry F.....1839–1841
Thompson, Martin E.....1839
Moore, Clement C 1840–1850
Olyphant, D. W. C.....1840
Averill, Augustine 1840
Beers, Cyrenius.....1841–1853
Suydam, Lambert 1841–1842
Holmes, Silas 1841–1842
Case, Robert L.....1841–1861
Crosby, John P.....1841–1859
Collins, Stacey B.....1841
Schermerhorn, E. H.....1841–1842
Marsh, James.....1842–1852
Murray, Hamilton.....1842–1847
Walsh, A. R.....1842–1850
Wood, John 1842–1850
Jones, Edward.....1843–1850
Whittemore, William T.....1843–1845
Smith, Floyd 1844–1848
Dean, Nicholas 1844–1848
Jones, William P.....1846–1849
Thurston, William R 1846–1851
Sheldon, Henry.....1846–1854
King, John A.....1848–1854
Schell, Augustus.....1849–1883
Day, Mahlon 1849–1854

Jones, George F..... 1850–1859, 1865
Adams, John G.....1851–1858
Ogden, Gouverneur M.....1851–1857
Cobb, James N.....1851–1858
Beadle, Edward L.....1851–1862
Wood, Edward.....1852–1861
Ogden, John D., M.D.....1853–1855
Craven, Alfred W.....1854–1861
Olyphant, G. T.....1855–1857
Abbatt, William M.....1855–1857
Noyes, William Curtis.....1855–1859
Dumont, William.....1856–1862
Warren, James.....1856–1859
Cammann, George P., M.D..1858
Rutherford, Lewis M.....1858–1861
Van Rensselaer, Henry.....1858–1860
Hone, Robert S.....1859–1891
Tomes, Francis.....1859–1860
Norton, Charles B.....1859–1861
Church, William H., M.D...1859–1864
Hutchins, Waldo.....1860–1867
Tuckerman, Charles K.....1860–1867
Kennedy, James Lenox.....1860–1864
Travers, William R.....1860
Tompkins, Daniel H.....1860–1874
Aspinwall, J. Lloyd.....1860–1861
Suydam, D. Lydig.....1861–1884
Daly, Charles P.....1861
Hosack, Nathaniel P.....1862–1876
Grafton, Joseph.....1862–1872
Myers, T. Bailey.....1862–1887
Edgar, Newbold..... 1862–1864, 1868
Donnelly, Edward C.....1862–1864
Lord, James Cooper.....1862–1864
Schermerhorn, Alfred.... 1862–1865, 1867–1868
Irving, John Treat.....1863–1896
Brown, John Crosby.....1862–1864
Van Rensselaer, Alex.... 1862–1865, 1867–1877
Potter, Clarkson N.....1863–1866
McLean, James M.....1863–1890
Clift, Smith.....1865–1893
Hoffman, Charles B.....1865–1868
Emmet, Thos. Addis, M.D...1865–1866
Whitewright, William.....1866–1898
Schermerhorn, Wm. C.....1866–1901
De Rahm, Charles.....1866–1890
Hilton, Henry.....1866
Burrill, John E.....1866–1867
Stout, Francis A.....1867–1892
Butterfield, Daniel.....1868
Hoffman, William B.....1868–1879
Gerard, James W.....1869–1873
Schermerhorn, F. Augs.....1870–1908
Marié, Peter.....1870–1903
Rhoades, J. Harsen.....1869–1872
Rhinelander, Frederick W...1874–1904
Sheldon, Frederick.....1874–1906
Robbins, Chandler.....1875–1904
Strong, Charles E.....1875–1887
Schuyler, Philip.....1878–1898
Prime, Temple.....1878–1887
Kane, John I.....1881–1908
King, Edward.....1884–1893
Schell, Edward.....1885–1893
Bronson, Frederick.....1888–1900
Kingsland, Ambrose C.....1889–1890
Robbins, George A.....1889–1895
Kissel, Gustav E.....1891–1908
Bowers, John M.....1891–1906
Peabody, George L., M.D....1891–1908
Marshall, Charles H.....1892–1908
Smith, Gouverneur M., M.D..1893–1898
Davis, Howland.....1894–1908
Duer, William A.....1894–1905
Hamilton, William G.....1894–1905
Appleton, William W.....1896–1908
Tappen, Frederick D.....1897–1901
Armstrong, D. Maitland.....1898–1908
Wheelock, George G., M.D..1898–1907
Fairchild, Charles S.....1898–1906
Soley, James Russell.....1900–1908
Winthrop, Egerton L., Jr....1901–1908
Wickersham, George W.....1902–1908
Foster, Frederick De Peyster.1903–1908
Rhinelander, Thomas N.....1905–1908
McIlvaine, Tompkins.....1905–1908
Godkin, Lawrence.....1905–1908
Derby, Richard H., M.D....1906–1907
Borland, J. Nelson.....1907–1908
Montant, August P.....1907–1908
Rhoades, J. Harsen, 2d.....1907–1908
Tucker, Samuel Auchmuty...1907–1908
Hone, Robert G.....1908

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....1855–1857
Ackerly, Samuel, M.D.....1831–1845
Adams, John G., M.D..... 1851–1858
Allen, George F..... 1836–1839, 1841–1862
Allen, Moses.....1834
Appleton, William W.....1896–1908
Armstrong, D. Maitland.....1898–1908
Aspinwall, J. Lloyd.....1860–1861
Averill, Augustine.....1840
Averill, Herman.....1831–1832
Beadle, Edward L.....1851–1862
Beers, Cyrenius.....1841–1853
Beers, Joseph D 1831–1832
Blakeman, Wm. N., M.D. 1837–1839, 1841
Bogert, Henry K 1831–1832
Bolton, Curtis 1831–1835
Borland, J. Nelson.....1907–1908
Bowers, John M.....1891–1906
Bronson, Frederick 1888-1900
Brown, John Crosby 1862–1864
Brown, Silas 1833–1859
Burrill, John E.....1863–1867
Butterfield, Daniel 1868
Cammann, George P., M.D..1858
Case, Robert L 1841–1861
Chandler, Adoniram.....1836
Church, William H., M.D...1859–1864
Clift, Smith.....1865–1893
Cobb, James N.....1851–1858
Collins, Stacey B.....1841
Craven, Alfred W.....1854–1861
Crosby, John P 1841–1859
Crosby, William B.....1831–1833
Crosby, William H.....1835
Cushman, D. Alonzo.....1837–1843
Daly, Charles P.....1861
Davis, Howland 1894–1908
Day, Mahlon 1849–1854
Dean, Nicholas.....1844–1848
Demilt, Samuel 1838
De Rahm, Charles.....1866–1890
Derby, Richard H., M. D....1906–1907
Dissosway, Gabriel P.....1834–1836
Donaldson, James.....1831–1832
Donnelly, Edward C..... 1862–1864
Duer, William A.....1894–1905
Dumont, William.....1856–1862
Dwight, Theodore 1833–1837
Edgar, Newbold..... 1862–1864, 1868
Emmet, Thos. Addis, M.D...1865–1866
Fairchild, Charles S.....1898–1906
Foster, Frederick De Peyster.1903–1908
Gerard, James W.....1869–1873
Godkin, Lawrence.....1905–1908
Gracie, Robert.....1838–1861
Grafton, Joseph.....1862–1872
Hagg, John P 1833
Hamilton, William G.....1894–1905
Hart, James H 1839
Hart, Joseph C 1837–1840
Hilton, Henry.....1866
Hoffman, Charles B.....1865–1868
Hoffman, William B.....1868–1879
Holmes, Curtis 1837–1838
Holmes, Silas.....1841–1842
Hone, Robert G 1908
Hone, Robert S.....1859–1891
Hosack, Nathaniel P.....1862–1876
Hoyt, Charles 1835–1839
Hutchins, Waldo 1860–1867
Irving, John Treat 1863–1896
Jenkins, Thomas W 1831–1836
Jones, Edward 1843–1850
Jones, George F..... 1850–1859, 1865
Jones, William P.....1846–1849

Kane, John I.....1881–1908
Kennedy, James Lenox.....1860–1864
Ketchum, Hiram.....1831–1838
Ketchum, Morris 1831–1837
King, Edward 1884–1893
King, John A.....1848–1854
Kingsland, Ambrose C.....1889–1890
Kissel, Gustav E.....1891–1908
Lee, Gideon.....1831–1836
Lord, James Cooper.....1862–1864
Lyons, Stephen.....1834–1836
Mandeville, William.....1836–1837
Marié, Peter.....1870–1903
Marsh, James.....1842–1852
Marshall, Charles H.....1892–1908
McIlvaine, Tompkins.....1905–1908
McLean, James M.....1863–1890
Miller, Franklin 1833–1835
Miller, Sylvanus 1831–1832
Montant, August P.....1907–1908
Moore, Clement C.....1840–1850
Mott, Samuel F.....1831
Murray, Hamilton 1842–1847
Murray, Robert J.....1839–1858
Myers, T. Bailey.....1862–1887
Nevins, Rufus L.....1831–1832
Norton, Charles B.....1859–1861
Noyes, William Curtis.....1855–1859
Oakley, Charles.....1835
Ogden, Gouverneur M.....1851–1857
Ogden, John D., M.D.....1853–1855
Olyphant, D. W. C.....1840
Olyphant, G. T.....1855–1857
Patterson, Matthew C.....1831–1833
Peabody, George L., M.D...1891–1908
Phelps, Anson G.....1834–1855
Potter, Clarkson N.....1863–1866
Price, Thompson.....1831–1840
Prime, Temple.....1878–1887
Remsen, Henry.....1831–1832
Rhinelander, Frederick W....1874–1904
Rhinelander, Thomas N..... 1905–1908
Rhoades, J. Harsen.....1869–1872
Rhoades, J. Harsen, 2d.....1907–1908
Robbins, Chandler.....1875–1904
Robbins, George A.....1889–1895
Roome, Edward 1837–1845
Russ, John D., M.D 1833–1834
Rutherford, Lewis M.....1858–1861
Schell, Augustus.....1849–1883
Schell, Edward 1885–1893
Schermerhorn, Alfred.... { 1862–1865 / 1867–1868
Schermerhorn, E. H 1841–1842
Schermerhorn, F. Augs.....1870–1908
Schermerhorn, Peter Augs...1839–1845
Schermerhorn, William C....1866–1901
Schuyler, Philip.....1878–1898
Seton, Samuel W.....1837
Sheldon, Frederick.....1874–1906
Sheldon, Henry.....1846–1854
Smith, Floyd.....1844–1848
Smith, Gouverneur M., M.D..1893–1898
Soley, James Russell.....1900–1908
Spring, George 1833–1835
Steel, Jonathan D.....1833
Stout, Francis A.....1867–1892
Strong, Charles E.....1875–1887
Stuyvesant, John R.....1831–1840
Suydam, D. Lydig 1861–1884
Suydam, Lambert.....1841–1842
Tallmadge, Henry F 1839–1841
Tappen, Frederick D.....1897–1901
Thomas, Henry.....1831–1834
Thompson, Martin E.....1839
Thurston, William R.....1846–1851
Titus, Peter S.....1836
Tomes, Francis.....1859–1860
Tompkins, Daniel H.....1860–1874
Travers, William R.....1860
Trulock, Joseph.....1836–1840
Tucker, Samuel Auchmuty...1907–1908
Tuckerman, Charles K.....1860–1867
Van Rensselaer, Alex..... { 1862–1865 / 1867–1877
Van Rensselaer, Henry.....1858–1860
Walker, John W.....1833–1839
Walsh, A. R.....1842–1850
Warren, James.....1856–1859
Wheelock, George G., M.D..1898–1907
Whitewright, William.....1866–1898
Whittemore, William T.....1843–1845
Wickersham, George W..... 1902–1908
Winthrop, Egerton L., Jr....1901–1908
Wood, Edward.....1852–1861
Wood, Isaac, M.D.....1837–1859
Wood, John.....1842–1850
Wood, Samuel.....1831–1836

OFFICERS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE

PRESIDENTS.

Ackerly, Samuel, M.D.....1831–1842
Phelps, Anson G.....1843–1853
Wood, Isaac, M.D.....1854–1859
Allen, George F.....1860–1862
Schell, Augustus.....1863–1883
Hone, Robert S.....1884–1887
McLean, James M.....1888–1890
Irving, John Treat.....1891–1895
Schermerhorn, William C....1896–1901
Schermerhorn, F. Augs 1901–1908

VICE-PRESIDENTS.

Averill, Herman.....1831–1832
Brown, Silas.....1833–1835
Titus, Peter S.....1836
Phelps, Anson G.....1837–1842
Wood, Isaac, M.D.....1843–1853
Gracie, Robert.....1855–1860
Beadle, Edward L.....1861–1862
Hone, Robert S.....1863–1883
Suydam, D. Lydig.....1884
McLean, James M.....1885–1887
Clift, Smith.....1888–1893
Schermerhorn, William C....1894–1895
Marié, Peter.....1896–1903
Rhinelander, F. W.....1903–1904
Sheldon, Frederick.....1905–1906
Peabody, George L., M.D ...1907–1908

TREASURERS.

Bolton, Curtis.....1831–1835
Brown, Silas.....1836–1859
Wood, Edward.....1860–1861
Schell, Augustus.....1862
Kennedy, James Lenox.....1863–1864
Clift, Smith.....1865
Grafton, Joseph.....1866–1871
Whitewright, William.....1872–1896
Davis, Howland.....1897–1908

RECORDING SECRETARIES.

Bogert, Henry K.....1831–1832
Russ, John D., M.D.....1833–1834
Crosby, William H.....1835
Allen, George F..... { 1836–1839 / 1841–1859
Hone, Robert S.....1860–1862
Brown, John Crosby.....1863
Myers, T. Bailey.....1864–1883
Schermerhorn, F. Augs.....1884–1901
Marshall, Charles H 1901–1908

CORRESPONDING SECRETARIES.

Donaldson, James.....1831–1832
Dwight, Theodore.....1833–1837
Wood, Isaac, M.D.....1839–1842
Roome, Edward.....1843–1844
Schermerhorn, Peter Augs...1845
Jones, Edward.....1846–1850
Wood, Isaac, M.D.....1851–1853
Crosby, John P.....1854–1859
Church, William H., M.D...1860
Tuckerman, Charles K.....1861–1867
Schermerhorn, William C....1868–1893
Bronson, Frederick.....1894–1895
Sheldon, Frederick.....1896–1905
Peabody, George L., M.D...1905–1906
Appleton, William W.....1907–1908

PRINCIPALS OF THE INSTITUTION

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832–1834
Office unfilled.....1835 and part of 1836
Jones, Silas.....1836–1840
Vroom, Peter D., M.D..... 1841–1842
Boggs, William.....1843–1845
Chamberlain, James F.....1846–1852
Cooper, T. Golden.....1853–1860
Rankin, Robert G.....1861–1863
Wait, William B..1863 to March 1, 1905.
Emeritus Principal from March 1, 1905.
Tewksbury, Everett B., from March 1, 1905.

Board of Managers.

1908.

	Terms of continuous service.
F. AUGUSTUS SCHERMERHORN,	Since 1870
JOHN I. KANE,	" 1881
GUSTAV E. KISSEL,	" 1891
GEORGE L. PEABODY, M.D.,	" 1891
CHARLES H. MARSHALL,	" 1892
HOWLAND DAVIS,	" 1894
WILLIAM W. APPLETON,	" 1896
D. MAITLAND ARMSTRONG,	" 1898
JAMES RUSSELL SOLEY,	" 1901
EGERTON L. WINTHROP, Jr.,	" 1901
GEORGE W. WICKERSHAM,	" 1902
FREDERICK De PEYSTER FOSTER,	" 1902
THOMAS N. RHINELANDER,	" 1905
TOMPKINS McILVAINE,	" 1905
LAWRENCE GODKIN,	" 1905
J. NELSON BORLAND,	" 1907
J. HARSEN RHOADES,	" 1907
AUGUST P. MONTANT,	" 1907
SAMUEL AUCHMUTY TUCKER,	" 1907
ROBERT G. HONE,	" 1908

Elected January 2, 1908.

Officers of the Board.

F. AUGUSTUS SCHERMERHORN, . . *President.*
GEORGE L. PEABODY, M.D., . . *Vice-President.*
CHARLES H. MARSHALL, . . *Recording Secretary.*
WILLIAM W. APPLETON, . . *Corresponding Secretary.*
HOWLAND DAVIS, ... *Treasurer.*

Standing Committees.

Committee on Finance.

Gustav E. Kissel, George W. Wickersham,
Frederick De Peyster Foster.

Committee on Supplies, Repairs and Improvements.

John I. Kane, Lawrence Godkin,
Charles H. Marshall, J. Nelson Borland,
Robert G. Hone.

Committee on Education.

William W. Appleton, J. Harsen Rhoades,
Tompkins McIlvaine, Samuel Auchmuty Tucker.

Committee on Manual Training.

D. Maitland Armstrong, Thomas N. Rhinelander,
Egerton L. Winthrop, Jr., August P. Montant.

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

Faculty.

William B. Wait, ... *Emeritus Principal.*
Everett B. Tewksbury, ... *Principal.*

Literary Department.

Mary B. Schoonmaker,
Margaret A. Macann,
Dora M. Robinson,
Susan M. Weed,
Jean Y. Ayer,
Elizabeth P. Ayer,
Helen Hume,
Louisa A. Macann,
Afton S. Hayward,
Le Roy M. Coffin.

Music Department.

Hannah A. Babcock, *Director.*
Eva E. Kerr,
Pauline Farrington,
Susan B. Hawks,
Eva E. March,
L. Josephine Boynton,
Mary Bruce Allen.

Tuning.

Robert J. Harvey.

Kindergarten.

Mary Fitch Hume.

Manual Training and Home Science.

Rudolph Mussehl,
Daniel McClintock,
Mary B. Schoonmaker,
Frances A. Ward,
I. Gertrude Slayman,
Susan M. Weed,
Deborah Kipp.

Physical Training.

FRANCES E. WOOD, DUDLEY B. REED.

DWIGHT L. HUBBARD, M.D., . *Attending Physician.*
WILHELMINA MIHR, ... *Matron.*

Seventy-Third Annual Report.

To the Honorable the Legislature
of the State of New York:

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1908:

The following is a summarized statement of the money received and expended:

CURRENT ACCOUNT.

Balance September 30, 1907	$6,040.13	
Current receipts	113,466.17	
		$119,506.30
Current expenditures	$116,141.11	
Cash balance September 30, 1908	3,365.19	
		$119,506.30

INVESTMENT FUND ACCOUNT.

Receipts—		
Balance September 30, 1907	$37,193.55	
Interest and rents	6,205.03	
Legacies	10,200.00	
Debenture bond	224.00	
Building fund	102,339.48	
Bond and mortgage	24,000.00	
		$180,162.06
Payments—		
Transferred for special plumbing	$15,753.53	
Taxes and assessments	89,664.07	
Transferred to current account for current expense	29,000.00	
Real estate	244.00	
Legal expenses	15,700.57	
Transferred to building fund	686.84	
Balance September 30, 1908	29,113.05	
		$180,162.06

BUILDING FUND ACCOUNT.

Receipts—		
Balance September 30, 1907	$16,370.78	
Real estate	152,406 57	
Interest	577.48	
Investment fund	686.84	
		$170,041.67
Payments—		
Transferred to investment fund	$102,339.48	
New York City bonds	51,068.75	
Balance September 30, 1908	16,633.44	
		$170,041.67

LIBRARY FUND ACCOUNT.

Balance on deposit September 30, 1907	$26,697.22	
Miller mortgages	98,950.00	
		$125,647.22
Receipts—		
Interest received	$5,803.57	
Donations	680.00	
		6,483.57
		$132,130.79
Payments—		
Music and instruction	$960.13	
Balance, cash September 30, 1908	32,220.66	
Miller mortgages	98,950.00	
		$132,130.79

The Treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures. Attention is also called to the report of the Principal, which is annexed.

The following is a list of the legacies and donations which have been received by the Institution since its organization in 1831 to September 30, 1908:

Miles R. Burke	$2,000.00	Elijah Withington	$100.00
Jane Van Cortland	300.00	Benjamin F. Butler	812.49
Isaac Bullard	101.66	Frissel Fund	2,000.00
Elizabeth Bayley	100.00	Simeon V. Sickles	6,561.87
John Jacob Astor	5,000.00	Anson G. Phelps	5,675.68
William Bean	500.00	Thomas Reilly	2,254.84
Peter G. Stuyvesant	3,000.00	Elizabeth Van Tuyle	100.00
John Horsburgh	5,000 00	Thomas Eggleston	2,000.00
Elizabeth Demilt	5,000.00	Sarah A. Riley	100.00
Sarah Demilt	2,000 00	William E. Saunders	725.84
C. D. Betts	40.00	Thomas Eddy	1,027.50
Sarah Penny	500.00	Robert C. Goodhue	1,000.00
Sarah Bunce	500.00	Jonathan C. Bartlett	190.00
Elizabeth Idley	196.00	Stephen V. Albro	428.57
Samuel S. Howland	1,000.00	John Penfold	470.00
William Howe	2,985.14	Madam Jumel	5,000.00
Margaret Fritz	100.00	Mrs. Steers	34.66
James McBride	500.00	Thomas Garner	1,410.00
Charles E. Cornell	521.96	Elizabeth Magee	534.00
Charles E. Deming	50.00	Chauncey and Henry Rose	5,000 00
Mrs. De Witt Clinton	200.00	John J. Phelps	2,350 00
W. Brown	465.00	Rebecca Elting	100.00
Elizabeth Gelston	1,000.00	Gerard Martins	500.00
Robert J. Murray	500.00	Regina Horstein	250.00
Seth Grosvenor	10,000.00	John Alstyne	10,320.44

Elizabeth and Sarah Wooley.	$5,984.83
Benjamin Nathan.....	1,000.00
Thomas M. Taylor.....	6,151.94
Simeon Abrahams.....	5,052 70
James Peter Van Horn.....	20,000.00
Caleb Swan	500.00
Mrs. A. E. Schermerhorn ..	10,000.00
Henry H. Munsell.....	3,396.32
Thomas C. Chardevoyne....	5,000.00
William Dennistoun.....	11,892.77
William B. Astor	5,000.00
Benjamin F. Wheelwright..	1,000.00
George T. Hewlett, executor.	500 00
J. L. (of Liverpool, England)	25.00
Ephraim Holbrook.....	39,458.16
Mrs. Emma B. Corning....	5,000.00
Eliza Mott	1,475.54
Maria M. Hobby	2,509.82
Daniel Marley.....	1,749.30
Henry E. Robinson.....	6,000.00
Henry Schade	20.00
Caroline Goff.....	4,161.59
Catherine P. Johnston.....	530.00
Mrs. Emma Strecker.....	12,221.66
Eli Robbins.....	5,000.00
Margaret Burr.....	10,011.11
Mary Burr	10,611.11
Samuel Willetts.....	5,045 00
Roosevelt & Sons.....	45.00
Augustus Schell	5,000.00
James Kelly.....	5,000.00
George Merrill	40.00
William B. and Leonora S. Bolles	2,949.11
Edward B. Underhill.....	500 00
Harriet Gross	1,000.00
Mary Hopeton Drake.....	2,340.00
George Dockstader	325.00
Mary Rogers.....	1,000.00
Polly Dean.....	$500.00
John Delaplaine	302.99
Abby A. Coates Winsor	1,000.00
Harriet Flint.....	1,776.74
Maria C. Robbins.....	10,000.00
Cash (sundry donations)....	133.18
Julia A. Delaplaine.....	38,842.25
Mary E. Brandish.....	89.40
Thomas W. Strong.....	1,893.00
Maria Moffett.....	14,112.21
Maria Moffett, other stocks..	2,800 00
John Vanderbilt.....	25.00
William Clymer.....	2,000.00
Julia L. Peyton.....	1,000.00
Amos R. Eno.....	5,000.00
Clarissa L. Crane.....	1,000.00
Leopold Boscowitz.....	1,000.00
Emeline S. Nichols	5,000.00
Margaret Salsbury.....	100.00
Sarah B. Munsell	477.56
Edward L. Beadle.....	4,303.99
Cecelia J. Loux.....	2,000.00
Mrs. E. Douglas Smith.....	65.00
William C. Schermerhorn...	10,000.00
Mary J. Walker.....	24,193.76
Sarah Schermerhorn Estate.	5,137.50
Mary J. Walker Estate.....	1,222.32
F. Augs. Schermerhorn (for building fund).....	10,000.00
Peter Marié's Estate.....	3,145.47
Eli Specht	2,816.17
Catherine Talman.....	4,996.60
Annie Stewart Miller.....	116,401.93
F. Augs. Schermerhorn (for pipe organ)	5,840.00
Amelia B. Lazarus	10,000.00
Ida M. Chapman.....	200.00
Cash (W. B. W.)	600.00
Edith Smith.....	25.00

The funds thus received from legacies were represented as follows: On deposit in the Union Trust Company, twenty-nine thousand one hundred and thirteen dollars and five cents ($29,113.05); Bonds and Mortgages, one hundred and three thousand dollars ($103,000); Building Fund, sixteen thousand six hundred and thirty-three dollars and forty-

four cents ($16,633.44); New York City Bonds, fifty-one thousand and sixty-eight dollars and seventy-five cents ($51,068.75); Library Fund, Bonds and Mortgages, ninety-eight thousand nine hundred and fifty dollars ($98,950); cash, thirty-two thousand two hundred and twenty dollars and sixty-six cents ($32,220.66). The remainder of the fund has been applied from time to time in such ways as in the judgment of the Managers would most effectively accomplish the educational objects for which this Institution was established.

The Managers beg to gratefully acknowledge the receipt of the following legacies during the fiscal year ending September 30, 1908: From the estate of Mrs. Amelia B. Lazarus, ten thousand dollars ($10,000); from the estate of Miss Ida M. Chapman, two hundred dollars ($200); cash (W. B. W.), six hundred dollars ($600); from Mrs. E. Douglas Smith for Library Fund, twenty-five dollars ($25); from Miss Edith Smith, for Library Fund, twenty-five dollars ($25).

The methods and work of our Institution have recently been adversely criticised in a report by the New York Association for the Blind, an association recently organized. While these criticisms are regarded as unfounded and misleading, it would seem to be inappropriate in this report to enter into a discussion concerning them. But it is proper to point out that our Institution is directly under the supervision of your Honorable body, and subject also to the Regents of the University, and its work is conducted in conformity with the requirements of each. We always invite and welcome any inspection and criticism by properly constituted authority, and will cheerfully heed all recommendations from such sources.

All of which is respectfully submitted.

THE NEW YORK INSTITUTION FOR THE BLIND.

F. AUGS. SCHERMERHORN, *President.*

CHARLES H. MARSHALL, *Recording Secretary.*

City and County of New York, ss.:

F. AUGS. SCHERMERHORN, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

F. AUGS. SCHERMERHORN.

Sworn to before me this twenty-first day of December, 1908.

FLOYD PECK (*R. O. 507*),

Notary Public, New York County (22).

REPORT OF THE TREASURER.

HOWLAND DAVIS, Treasurer, in account with THE NEW YORK INSTITUTION FOR THE BLIND, for the year ending September 30, 1908.

Dr.			*Cr.*		
CURRENT FUND.			By cash paid for:		
Balance, September 30, 1907		$6,040.13	Supplies	$16,217.35	
Received from:			Salaries and wages	38,322.42	
New York State	$31,910.76		Clothing, dry goods	3,375.94	
New Jersey	5,848.35		Furniture and fixtures	5,676,67	
Current tuition and support	1,672.50		Principal's fund	1,000.00	
Music and instruction	372.35		Repairs and improvements	27,415.44	
Clothing, dry goods	25.00		Traveling	25.50	
Supplies	59.81		Electricity	95.08	
Furniture and fixtures	45.00		Gas	2,085.30	
Rent	3,500.00		Music and instruction	586.75	
New York County	2,902.32		Manual training	1,058.25	
Kings County	1,448.49		Petty account	3,155.32	
Queens County	150.00		Drugs and medicines	170.89	
Suffolk County	50.00		Fuel	4,196.58	
Investment fund	55,954.05		Insurance	1,518.00	
Manual training	748.40		Real estate	271.10	
Interest	6,779.14		Assessments	6,180.52	
Principal's fund	2,000.00		Taxes	4,790.00	
		113,466.17			$116,141.11
			Balance, September 30, 1908.		3,365.19
		$119,506.30			$119,506.30

(*Signed*) HOWLAND DAVIS, *Treasurer.*

The foregoing account has been compared with the vouchers and accounts and certified to be correct by Townsend & Dix, Accountants and Auditors, 31 Nassau St., N. Y. City.

November 13, 1908.

GUSTAV E. KISSEL,
GEORGE W. WICKERSHAM, } *Finance Committee.*

Report of the Principal.

To the Board of Managers:

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1908:

Number of pupils September 30, 1907	160
Admitted during the year	44
Whole number instructed	204
Reductions	36
Number remaining	168

The number of class periods during the day and the general arrangement of classes are as they were last year, with the exception that the two Physical Training classes for the oldest boys in the evening are now in the afternoon. To avoid conflicts, as a result of these changes, the periods for Music tutoring are now the third, fourth and fifth, instead of fourth, fifth and sixth in the afternoon. The work of the Kindergarten and elementary classes is complete, as outlined in the Syllabus of the Education Department, and in general remains the same from year to year. In the High School we have the following subjects: English, first, second, third and fourth years; Latin, second and fourth years; German, first and third years; French, fourth year; Algebra, Geometry, Physics and Ancient History.

The extent of our work in Music is seen in the following list of subjects, with the number of pupils in each:

	Boys	*Girls*	*Total*
Piano	59	40	99
Organ	5	0	5
Point Music Notation	10	10	20
Harmonic Notation	9	11	20
Junior Harmony	8	0	8
Senior Harmony	7	8	15
Acoustics	1	4	5
Counterpoint	4	4	8
Music History	0	1	1
Chorus	29	42	71
Junior Singing Class	7	11	18

Last June, for the first time in the history of the Education Department of the State of New York, examinations were given in Music. The plan of combination of subjects differs

from that of the American College of Musicians, whose examinations we have taken for many years. Further on in this report can be seen a reprint of the Regents Syllabus in Music. It is worthy of mention that Mr. Wait had many times called the attention of the Education Department to the great educational value of Music, urging that it be recognized in its various branches on an equal footing with other subjects, and it is gratifying to us as a school to learn from the Education Department itself that his efforts were largely influential in forwarding a movement which must certainly result in a more widespread and less superficial knowledge of this great art.

Following this report are programmes of the Anniversary Exercises and of pupils' recitals given from time to time through the year.

In the Manual Training Department the pupils are taught early to use their fingers. The purpose being educational, the course is carefully outlined and the methods and sequence of kinds of work are so arranged as to cultivate the mind and hands together. Variety of work is insisted upon without sacrificing good results, and good work of one kind receives its reward by advancement to another. Mere mechanical routine performance of the same kind of work has no place in a purely educational institution.

The Physical Training work has a rightful place of prominence in our curriculum. The physical condition and general health of the pupils has been very good.

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each:

Reading	14	English, second year	6
Writing	15	English, third year	3
Spelling	11	English Grammar	12
Arithmetic	7	English, fourth year	5
Geography	10	History of English Language and Literature	6
Elementary English	15	Latin, first year	5
Elementary U. S. History and Civics	19	Cicero	5
Physiology	5	Latin Grammar	2
Elementary Algebra	1	German, second year	2
American History and Civics	1	German, fourth year	3
Geometry	2	French, third year	5
Ancient History	4	Harmony and Counterpoint	1
English, first year	10		

The record for the Regents examinations for the past year is as follows:

Number of examination days	7
Pupils examined	56
Subjects covered	25
Answer papers written	203
Answer papers claimed	170
Papers allowed by the Regents	169

The following table gives the result of the examinations held from 1902 to 1908:

	No. examined.	*No. claimed.*	*No. allowed.*	*Per cent. claimed of No. examined.*	*Per cent. allowed of No. examined.*	*Per cent. allowed of No. claimed*
1902	204	151	150	74.02	73.53	99.34
1903	137	114	114	83.21	83.21	100.00
1904	157	121	121	77.07	77.07	100.00
1905	218	173	169	79.36	77.52	97.68
1906	166	95	94	57.23	56.62	98.95
1907	172	157	155	91.28	90.11	98.72
1908	203	170	169	83.74	83.25	99.41

The following are the statistics of certificates received by the pupils of this school since we began to take Regents examinations in 1891:

Number who have received Preliminary Certificates	108
Number who have received 12 Count Certificates	17
Number who have received 24 Count Certificates	14
Number who have received 36 Count Certificates	8
Number who have received 48 Count Certificates	7
Number who have received 60 Count Certificates	2
Number who have received 67 Count Certificates	1
Number who have received 72 Count Certificates	2
Number who have received 81 Count Certificates	2
Number who have received 82 Count Certificates	1
Number who have received 96 Count Certificates	1
Number who have received 108 Count Certificates	1

The following is a list of pupils present during the year 1907–1908 who have received Regents certificates:

PRELIMINARY CERTIFICATES.

Silvio Ceppo,	George M. Carmody,	Axel Hagerman,
Harry Klein,	Sarah Steinburg,	Thomas Johnson,
George W. Stone,	Lena D. Vogt,	William Lindner,
Isadore Cohen,	Lucy Williams,	Albert Nabenhauer,

Edward Marchman, Emily T. Heil, Elizabeth Payne,
Calvin Glover, E. Loretta Butler, Samuel Rosenman,
George Winter, Charles Baumann, Esther Schwartz,
William E. Moore, William Chambers, Albert Kuchler, Honor,
Catherine Cohen, Walter E. Baker, Peter Greany.

12 Count Certificates.

George M. Carmody, George Winter, E. Loretta Butler.
Walter E. Baker, William E. Moore,

24 Count Certificates.

Walter E. Baker, William E. Moore, Honor, George M. Carmody.
George Winter, E. Loretta Butler,

36 Count Certificates.

Walter E. Baker, George Winter, E. Loretta Butler.
George M. Carmody, William E. Moore,

48 Count Certificates.

Walter E. Baker, George M. Carmody, Honor, George Winter.
William E. Moore, E. Loretta Butler,

60 Count Certificate.

George M. Carmody, Honor.

Equivalent 67 Count Certificate.

Mary V. Norcott.

72 Count Certificates.

George M. Carmody, William E. Moore, E. Loretta Butler.

81 Count Certificates.

George Winter, Walter E. Baker.

96 Count Certificate.

William E. Moore.

108 Count Certificate.

George M. Carmody.

At the end of this report may be found an explanation of the use of type in the study of Arithmetic and Algebra, a list of literary publications in New York Point print, a list of works on music culture, and a list of compositions for pianoforte and for organ in New York Point, with names of their editors, or of publishers of ink print editions, so far as

could be ascertained. This last item has been made by request from other institutions using music in this system, and is here given for the benefit of all schools. The pianoforte music in New York Point is also classified by years.

It is a great satisfaction to report that four of our pupils are now at college. Miss Margaret R. Hogan, having completed her first year's work at Barnard College, is now a sophomore, Walter E. Baker is at Columbia, William E. Moore at Cornell, and George M. Carmody at Syracuse. Scholarships covering their tuition were granted to all of them, and to William E. Moore for the entire course of four years. Their preparation has been highly commended by their professors, and proof of its quality is seen in the high standing they have already made in their college work.

Respectfully submitted,

Everett B. Tewksbury,

Principal.

Comparative Statistics of the State Schools and of the Institution in the Regents Examinations.

In the following table the results are given in percentages, as found by careful tabulation and comparison of the statistics published in the yearly reports of the Regents of the University of the State of New York.

The table presents the examination facts in three phases, viz:

1. The number of papers claimed by the schools as being up to standard out of the whole number written.
2. The number of papers allowed by the Regents examination department out of the whole number examined.
3. The number of papers allowed out of the whole number claimed.

The figures under 1898 are for seven years ending June 30, 1898; under 1906 for eight years ending June 30, 1906, and under 1908 for the ten years ending June 30, 1908. The figures for the State were not available for later than 1906.

	Per cent. claimed of number examined.				*Per cent. allowed of number examined*				*Per cent. allowed of number claimed*			
	State.		*Inst.*		*State.*		*Inst.*		*State.*		*Inst.*	
Subjects.	*1898.*	*1906.*	*1898.*	*1908.*	*1898.*	*1906.*	*1898.*	*1908.*	*1898.*	*1906.*	*1898.*	*1908.*
Reading	96	97	95	87	96	97	95	87	100	100	100	100
Writing	90	94	97	100	90	94	97	100	100	100	100	100
Spelling	61	71	72	77	59	70	71	77	96	99	99	100
Elementary English	57	69	54	73	51	60	54	69	89	87	100	94
Arithmetic	55	64	69	65	52	62	69	65	96	97	100	100
Geography	58	67	74	69	53	62	74	69	91	92	100	100
Advanced arithmetic	46	57	52	36	34	47	52	36	70	82	100	100
Advanced English	51	67	34	49	38	50	33	49	73	75	97	100
English composition	74	78	92	87	60	57	92	87	81	73	100	100
Rhetoric	70	77	93	73	58	54	84	73	82	70	90	100
American literature	84	..	86	..	74	..	86	..	87	..	100	..
Physics	58	74	64	65	40	65	64	65	67	88	100	100
Physiology & Hygiene	61	73	64	77	53	67	64	71	86	92	100	100
United States history	63	72	74	85	53	62	74	85	85	86	100	100
N. Y. State history	72	..	39	..	58	..	35	..	81	..	89	..
Roman history	85	84	100	63	72	73	100	63	85	87	100	100

	Per cent. claimed of number examined.				*Per cent. allowed of number examined.*				*Per cent. allowed of number claimed.*			
	State.		*Inst.*		*State.*		*Inst.*		*State.*		*Inst.*	
Subjects.	*1898.*	*1906.*	*1898.*	*1908.*	*1898.*	*1906.*	*1898.*	*1908.*	*1898.*	*1906.*	*1898.*	*1908.*
English history	76	77	83	60	58	64	83	60	80	83	100	100
Physical geography	72	74	87	65	63	65	87	65	88	88	100	100
Geology	79	87	70	100	68	79	69	100	85	91	99	100
Algebra	72	72	100	60	70	69	100	60	98	96	100	100
English literature	..	92	..	71	..	83	..	71	..	90	..	100
Civics	..	75	..	52	..	60	..	52	..	80	..	100
General history	..	85	..	83	..	76	..	83	..	89	..	100
Geometry	..	66	..	90	..	59	..	90	..	89	..	100
Advanced U. S. history	..	70	..	69	..	50	..	64	..	71	..	93
Psychology	..	88	..	82	..	72	..	82	..	82	..	100
American selections	..	87	..	60	..	73	..	60	..	84	..	100
Advanced Eng. comp.	..	81	..	90	..	54	..	90	..	67	..	100
English selections	..	87	..	100	..	72	..	100	..	83	..	100
Home science	..	68	..	100	..	3	..	100	..	5	..	100
English reading	..	85	..	100	..	75	..	100	..	88	..	100
Astronomy	..	85	..	100	..	76	..	100	..	89	..	100
First year Latin	..	68	..	93	..	62	..	93	..	91	..	100
Greek history	..	84	..	91	..	76	..	91	..	90	..	100
Hist. of Am. literature	..	88	..	100	..	68	..	100	..	77	..	100
Business English	..	78	..	100	..	50	..	100	..	64	..	100
Com. geography	..	76	..	100	..	54	..	100	..	71	..	100
Economics	..	84	..	100	..	66	..	100	..	79	..	100
German, 1st year	..	76	..	89	..	69	..	89	..	91	..	100
German, 2d year	..	78	..	78	..	68	..	78	..	87	..	100
German, 3d year	..	83	..	71	..	65	..	71	..	78	..	100
Mediæval history	..	82	..	82	..	75	..	82	..	91	..	100
Cæsar's Commentaries	..	79	..	100	..	70	..	100	..	89	..	100
Eneid	..	89	..	88	..	79	..	88	..	89	..	100
English, 1st year	..	70	..	63	..	58	..	63	..	83	..	100
English, 2d year	..	80	..	81	..	67	..	81	..	84	..	100
English, 3d year	..	80	..	100	..	65	..	100	..	81	..	100
Cicero's Orations	..	84	..	100	..	68	..	100	..	81	..	100
Latin prose	..	79	..	100	..	58	..	100	..	73	..	100
Latin prose composit'n	..	72	..	86	..	57	..	86	..	79	..	100
French, 2d year	..	79	..	86	..	66	..	71	..	84	..	83
Average	69	78	75	81	60	65	74	81	86	82	99	99

Music Recital, November 13, 1907.

1. CHORUS, - - - Sweet and Low, - - - - - *Barnby*
2. PIANO, - - Sunday Morning, - - *Loeschhorn*
   Alice Johnson.
3. PIANO, - - - May Bells No. 3, - - - *Spindler*
   John Van Dyck.
4. PIANO, - - Christmas Tree, - - - - - - *Gade*
   Elsie Barthold.
5. PIANO, - - - - Melody, - - - - - *Schumann*
   William Fuhrmeister.
6. JUNIOR SINGING CLASS :
   a. Primroses.
   b. I Had Such a Dream, - - - *G. F. Vincent*
7. PIANO, - - - First Loss, - - - - - *Schumann*
   John Richardt.
8. PIANO, - - - Berceuse, - - - - - *Beaumont*
   Albert A. Nabenhauer.
9. PIANO, Watchman's Song, from Lyrical Pieces, Op. 12, - *Grieg*
   Harry Klein.
10. PIANO, - - Romance in F sharp, - - - *Schumann*
    E. Loretta Butler.
11. ORGAN, - Processional in E flat, - - - *Batiste*
    George M. Carmody.
12. PIANO, - - To a Wild Rose, - - - *MacDowell*
    Walter E. Baker.
13. PIANO, - - - Polka Bohème, - - - *Rubinstein*
    Silvio Ceppo.
14. PIANO, - - - Minuet in D, - - - *Schubert*
    George Winter.
15. PIANO, - Good Night, from "A Day in Venice," - *Nevin*
    Edward Marchman.
16. CHORUS, - - I'd Be a Butterfly, - - - - *Taylor*

Christmas Programme, December 20, 1907.

1. ORGAN SOLO, - Christmas Pastorale, - - - - *Merkel*
   GEORGE M. CARMODY.
2. RECITATION, What I Think,
   LOUIS MARESCA.
3. RECITATION, Auntie Brown's Christmas Shopping,
   ALIDA FORTIER.
4. JUNIOR SINGING CLASS, Two Christmas Songs.
5. RECITATION, Shoe and Stocking,
   LEO HEIDELBURGER.
6. PIANO, - - - Humming Song, - - - - - *Schumann*
   ANNIE GLASSNER.
7. RECITATION, - You Never Can Tell, - *Ella Wheeler Wilcox*
   ROSE VOPAT.
8. RECITATION, - Santa Claus,
   MILTON WILLIAMS.
9. CHORUS, - - I'd Be a Butterfly, - - *W. F. Taylor*
10. RECITATION, Santa Claus's Visit to Mother Goose People.
    Six boys and six girls from the Kindergarten.
11. RECITATION, - Pompey's Christmas, - *Carolyn Wells*
    MILDRED HARRIS.
12. PIANO SOLO, - - Minuet, - - - *Paderewski*
    MISS NELLIE G. HENRY.
13. READING, - Tiny Tim's Christmas Dinner, - - *Dickens*
    WILLIAM HUGHES.
14. RECITATION, The Coming of Santa Claus,
    HELEN SCHAFER.
15. RECITATION, - Just for a Change,
    ALICE JOHNSON.
16. CHORUS, - It Was a Lover and His Lass, - *Paul Ambrose*
17. RECITATION, The Opening of the Piano,
    ELIZABETH PAYNE.
18. RECITATION, On Hearing a Music Box, - - *Leigh Hunt*
    CATHERINE COHEN.
    With Music Box Accompaniment.
19. PIANO DUET, Magic Fire Music from Die Walkuere, *Wagner*
    LENA D. VOGT and EMILY T. HEIL.
20. RECITATION, Ye Old Tyme Fable,
    BOYD K. HANCHETTE.
21. RECITATION, An Unplayed Trump,
    MARY V. NORCOTT.
22. READING, An Original Story, "The Road to Arden,"
    suggested by reading "As You Like It."
    Written and read by SILVIO CEPPO.
23. CHORUS, - - - The Singers, - - - *Alfred Gaul*
    Organ Accompaniment by GEORGE M. CARMODY.

Organ and Chorus Recital, February 19, 1908.

1. CHORUS, Voices of the Woods, Adapted from Rubinstein's "Melody," by - - *Michael Watson*

2. ORGAN, - - - Pastorale in F, - - - *J. S. Bach*
CALVIN S. GLOVER.

3. ORGAN, - - Siciliano in G, - - *E. J. Hopkins*
GEORGE W. STONE.

4. CHORUS, - Loch Lomond (Scottish Melody).
Arranged by - - - - . *H. Clough-Leighter*

5. ORGAN, Communion in E minor, Op. 4, No. 2, - *E. Batiste*
SILVIO CEPPO.

6. ORGAN, - - Andante in C, - - - - - *E. Silas*
EDWARD MARCHMAN.

7. CHORUS, - - Love's Old Sweet Song, - - *J. L. Molloy*
Arranged for mixed voices by - *N. C. Page*

8. ORGAN, Funeral March in B flat minor, from Sonata, Op. 35, - - - *F. Chopin.*
ISADORE COHEN.

9. ORGAN, Trio in F sharp, in Canon form, Op. 39, No. 3, *G. Merkel*
ALBERT A. NABENHAUER.

10. ORGAN, Fugue in D, from Sonate Pontificale, - *J. Lemmens*
GEORGE M. CARMODY.

11. CHORUS, - - Little Jack Horner, - *Alfred J. Caldicott*

Programme of Anniversary Exercises, April 9, 1908.

1. CHORUS, Sir Knight, Oh Whither Away? *Clara A. Macirone*
   LENA D. VOGT, accompanist.
2. PIANO, - - Waltz, A flat, Op. 69, No. 1, - - *F. Chopin*
   CATHERINE COHEN.
3. ELEMENTARY SINGING CLASS:
   a. Whistle and Hoe.
   b. The Little Children of Japan, *Grace W. Conant*
   c. I Had Such a Dream, - - *G. F. Vincent*
4. ORGAN, - - Elevation, E major, - *C. Saint-Saëns*
   EDWARD MARCHMAN.
5. EXERCISE IN GEOGRAPHY.
6. CHORUS, Loch Lomond (Scottish Melody).
   Arranged by - - - *H. Clough-Leighter*
   ELIZABETH PAYNE, accompanist.
7. PIANO, Ophelia, from "Water Scenes," Op. 13, - *E. Nevin*
   MARY V. NORCOTT.
8. ORIGINAL STORY, "The Pitcher's Predicament."
   WILLIAM E. MOORE.
9. CHORUS, - It Was a Lover and His Lass, - *P. Ambrose*
   E. LORETTA BUTLER, accompanist.
10. ORGAN, Fugue (Fanfare), from Sonate Pontificale, *J. Lemmens*
    GEORGE M. CARMODY.
11. EXERCISE IN PHYSICAL TRAINING,
    THOMAS JOHNSON, accompanist.
12. CHORUS, - - Little Jack Horner, - - *A. J. Caldicott*
    ISADORE COHEN, accompanist.
13. PIANO, - - Mazurka, B flat, Op. 54, - - *B. Godard*
    EMILY T. HEIL.
14. EXERCISE IN MATHEMATICS.
15. CHORUS, - - Love's Old Sweet Song, - - *J. L. Molloy*
    SILVIO CEPPO, accompanist.
16. PIANO, - Prelude and Fugue in C minor, from
    Well-Tempered Clavichord, - - *J. S. Bach*
    ISADORE COHEN.
17. CHORUS, - - The Singers, - - - - *A. R. Gaul*
    Accompanied at the Organ by GEORGE M. CARMODY.

Chorus Recital, June 10, 1908.

1. GLEE, - - - Little Jack Horner, - - *A. J. Caldicott*

2. A LULLABY, - Sweet and Low, - - - *J. Barnby*
WALTER E. BAKER, accompanist.

3. A MORNING SONG, Awake, Awake, the Flowers Unfold, - - - *H. Leslie*
EMILY T. HEIL, accompanist.

4. BRIDAL CHORUS, From Lohengrin, - - - *R. Wagner*
GEORGE M. CARMODY, organ accompanist.

5. JUNIOR SINGING CLASS :
a. My Star.
b. Lullaby.

6. OLD WELSH WAR SONG, "Men of Harlech."
Harmonized by - - - *J. Barnby*
GEORGE WINTER, accompanist.

7. OLD WELSH SONG, All Through the Night.
Harmonized by - - - *F. Damrosch*
WILLIAM LINDNER, accompanist.

8. CHORUS, - Sir Knight, Oh Whither Away? - - - - - *Clara A. Macirone*
LENA D. VOGT, accompanist.

9. CHORUS, - - Little Boy Blue, - - - *J. C. Macy*
ESTHER SCHWARTZ, accompanist.

10. ORGAN SOLO, - Elevation in E, - - *C. Saint-Saëns*
EDWARD MARCHMAN.

11. CHORUS, - - Voices of the Woods, - - *A. Rubinstein*
CALVIN S. GLOVER, accompanist.

12. EVENING SONG, Softly Fall the Shades of Evening, - - - *J. L. Hatton*
MARY V. NORCOTT, accompanist.

13. TRADITIONAL SCOTTISH SONG, Loch Lomond.
ELIZABETH PAYNE, accompanist.

14. CHORUS, - - Love's Old Sweet Song, - - *J. L. Molloy*
SILVIO CEPPO, accompanist.

15. PIANO SOLO, - In Autumn, - - *E. A. MacDowell*
LENA D. VOGT.

16. *a.* A SPRING SONG, I Sat Beneath the Abeles Old, *C. Pinsuti*
b. CHORUS, It Was a Lover and His Lass, - *P. Ambrose*
E. LORETTA BUTLER, accompanist.

17. ORATORIO CHORUS, "Then Shall They Know," from "Samson," - - *Handel*
GEORGE M. CARMODY, accompanist.

DAILY SCHEDULE.

MORNING PERIODS.

Morning Prayers, 8.00 to 8.10.

LITERARY.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Kindergarten, Reading, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Spelling, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Language, Grade I, Grade II, Grade III, Grade IV, Grade V, El. English, English, 1st year, Geometry.	Kindergarten, Arithmetic, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Latin, 2d year, German, 3d year.	Kindergarten, Geography, Grade I, Kleidograph.	Typewriting.

MUSIC.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Piano, Organ.	Piano, Organ, Tuning.	Piano, Organ, Tuning.	Piano, Organ, Tuning.	Harmonic Notation, Junior Harmony, Senior Harmony, Acoustics, Counterpoint, Piano.	Jun. Singing Class, Chorus, Piano, Tuning.

MANUAL TRAINING.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Caning. *	Caning. *	Caning. *	Caning. *	Caning, Cord, Raffia. *	Caning. *

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, etc.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.
1.15 to 2.00	2.00 to 2.45	3 to 3.30	3.30 to 4.00	4.00 to 4.30
Kindergarten, Geography, Grade II, U. S. History, Grade II, Grade III, German, 1st year.	Kindergarten, Slate Writing, Typewriting, Geography, Grade V, Algebra, Latin, 4th year, French, 4th year, Ancient History.	Kindergarten, Nature Study, U. S. History, Grade I, Geography, Grade III, English, 3d year, Physics.	Geography, Grade IV, English, 2d year, English, 3d year.	English, 2d year.

MUSIC.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Piano, Organ, Tuning, Music History, Point Print Music.	Piano, Tuning.	Piano, Organ, Tuning, Tutoring.	Piano, Organ, Tuning, Tutoring.	Piano, Organ, Tuning, Tutoring.	Piano, Organ.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.40	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Caning, * Raffia, Cord, Home Science.	Caning, * Home Science, Physical Culture.	Caning, *	Caning, * Physical Culture.	Caning, * Physical Culture.	Caning, * Physical Culture.

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, etc.
Class three evenings a week for older girls in Physical Culture.
Physical Culture Class 5.30 to 6.00 every day.
Harmony, Counterpoint and Piano practice every evening until 8.30 o'clock.

The New York Point Type Used in Mathematics.

In response to requests for an explanation of the types used at this school in arithmetic and algebra, the symbols in certain positions, with their meanings, are here given, with examples illustrating the general principles for their use. In other positions than those given, these types may be used for advanced work in any branch of mathematics. During several years' continuous use in class they have been found adequate for all purposes in the study of arithmetic and algebra.

ARITHMETIC.

There are five kinds of type used in arithmetic with the following symbols:

⊤ = 1, ⊢ = 2, ⊥ = 3, ⊣ = 4, ∨ = 5, > = 6, ∧ = 7, < = 8, ∟ = 9, □ = 0, ⌝ = decimal point, | | = : or (, | | =), = equality, || = proportion :: | · | = +, | . | = −, | . | = ×, | · | = ÷

EXAMPLE IN ADDITION.

	⊤	□	⊢
102	⊤	>	⊢
162	⊤	⊢	∨
125			
389			
	⊥	<	∟

EXAMPLE IN SUBTRACTION.

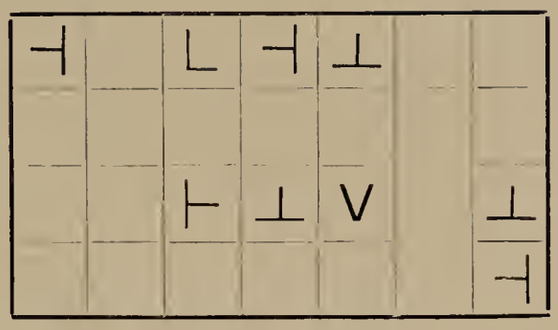
	<	∧	>
876	⊥	⊥	⊣
334			
542			
	∨	⊣	⊢

EXAMPLE IN MULTIPLICATION.

			∧	⊣	>
746				⊢	⊥
23					
2238		⊢	⊢	⊥	<
1492	⊤	⊣	∟	⊢	
17158					
	⊤	∧	⊤	∨	<

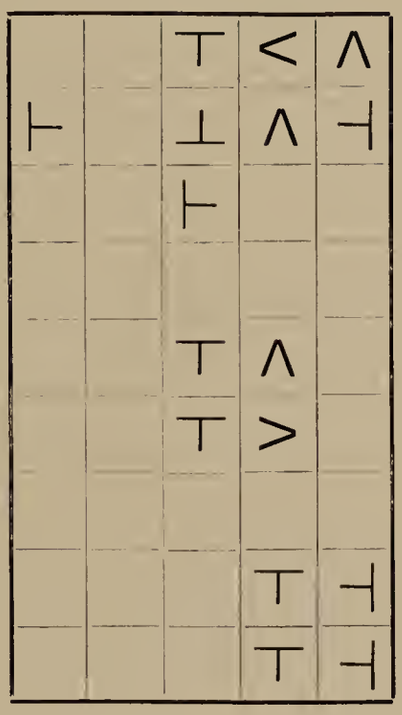
EXAMPLE IN DIVISION.

4)943(235¾

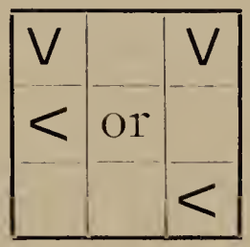


EXAMPLE IN LONG DIVISION.

187
2)374(187
2
17
16
14
14



5/8 =



3¼ =

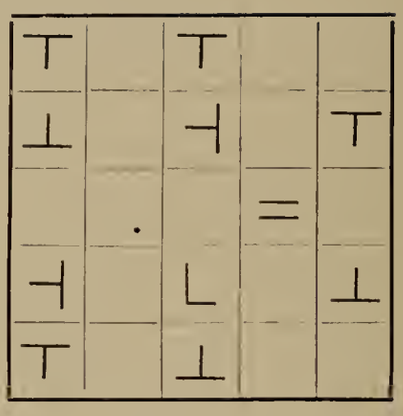


75.50 =



CANCELLATION.

$$\frac{3}{4} \times \frac{4}{9} = \frac{1}{3}$$



Reduce 3 bushels, 2 pecks, 5 quarts, 1 pint to pints.

3 — 2 — 5 — 1

4

12

2

14

8

112

5

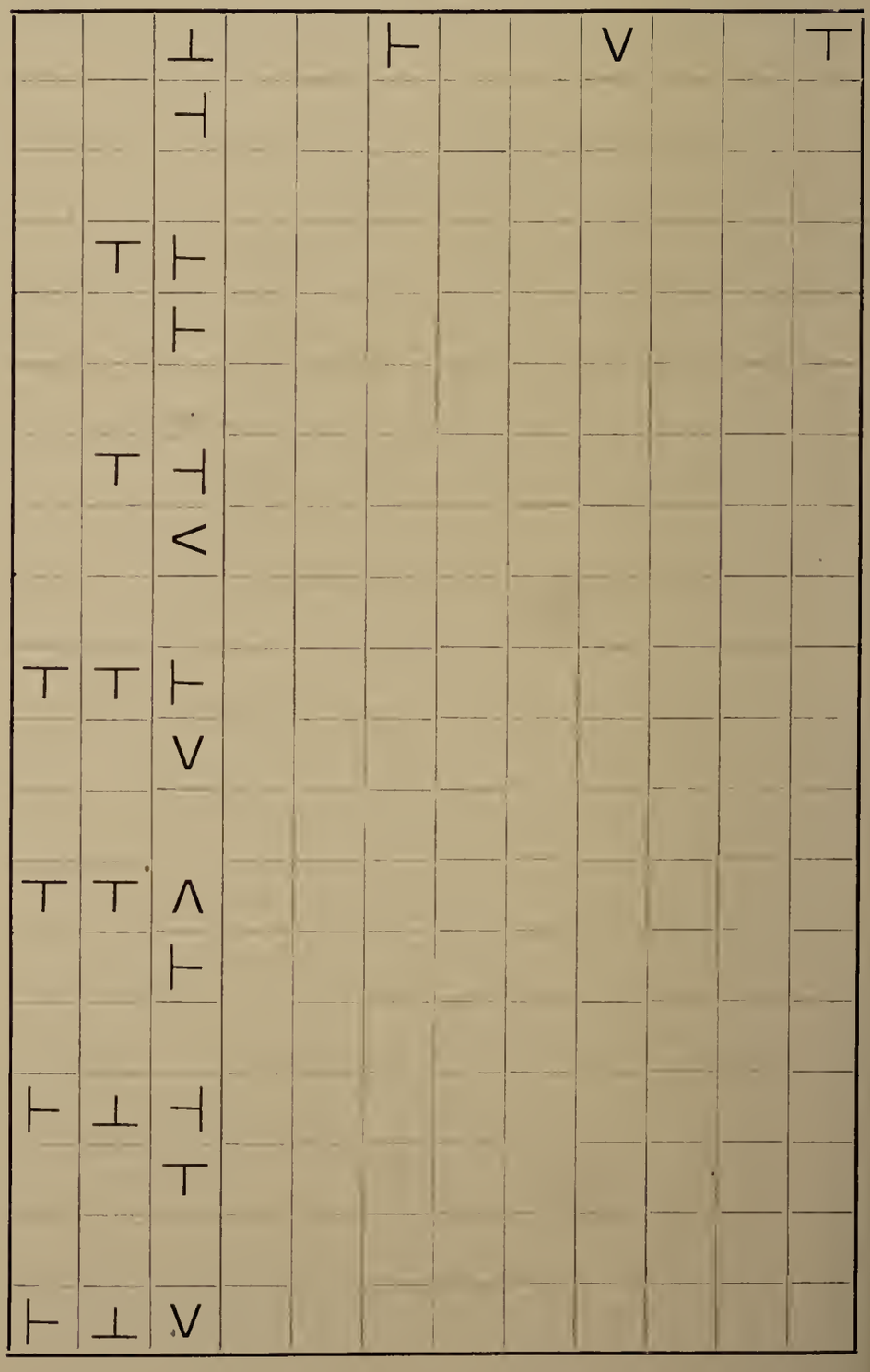
117

2

234

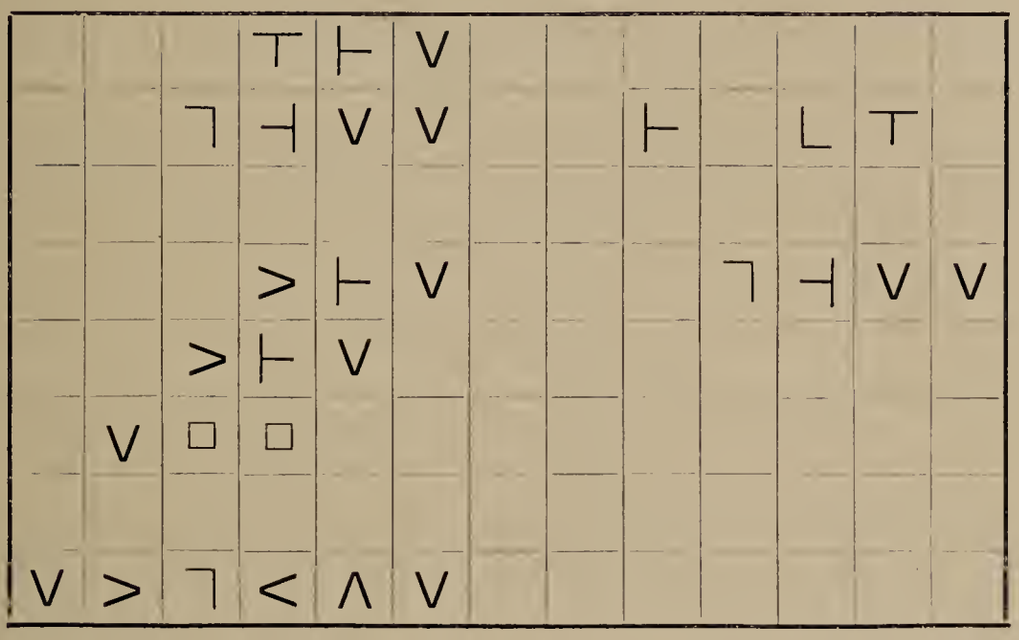
1

235



What is the interest of $125 for 7 years, 7 months, at 6%? The time is reduced mentally to months. $91 \times .00\frac{1}{2} = .455$ to be done mentally.

125
455
625
625
500
56.875

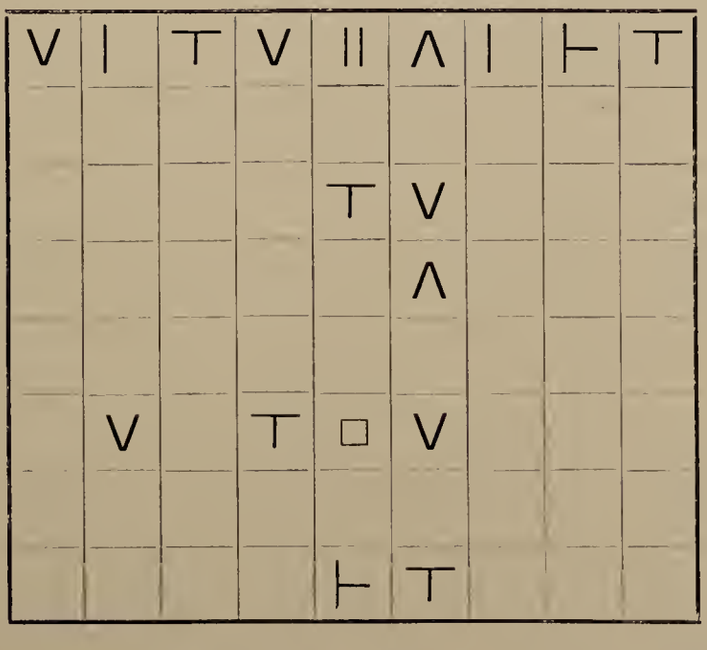


If 5 horses consume 7 bushels of oats in 1 week, how many bushels will 15 horses consume?

$5 : 15 :: 7 : \times$

$15 \times 7 = 105$

$105 \div 5 = 21$



$$\frac{(3 + 2\frac{1}{2} - \frac{3}{4} \times \frac{6}{2} + \frac{4}{2}) \div 4\frac{1}{5}}{3}$$

$$\frac{\frac{3}{4}}{2} \times \frac{\overset{3}{\cancel{6}}}{2} = \frac{9}{4}$$

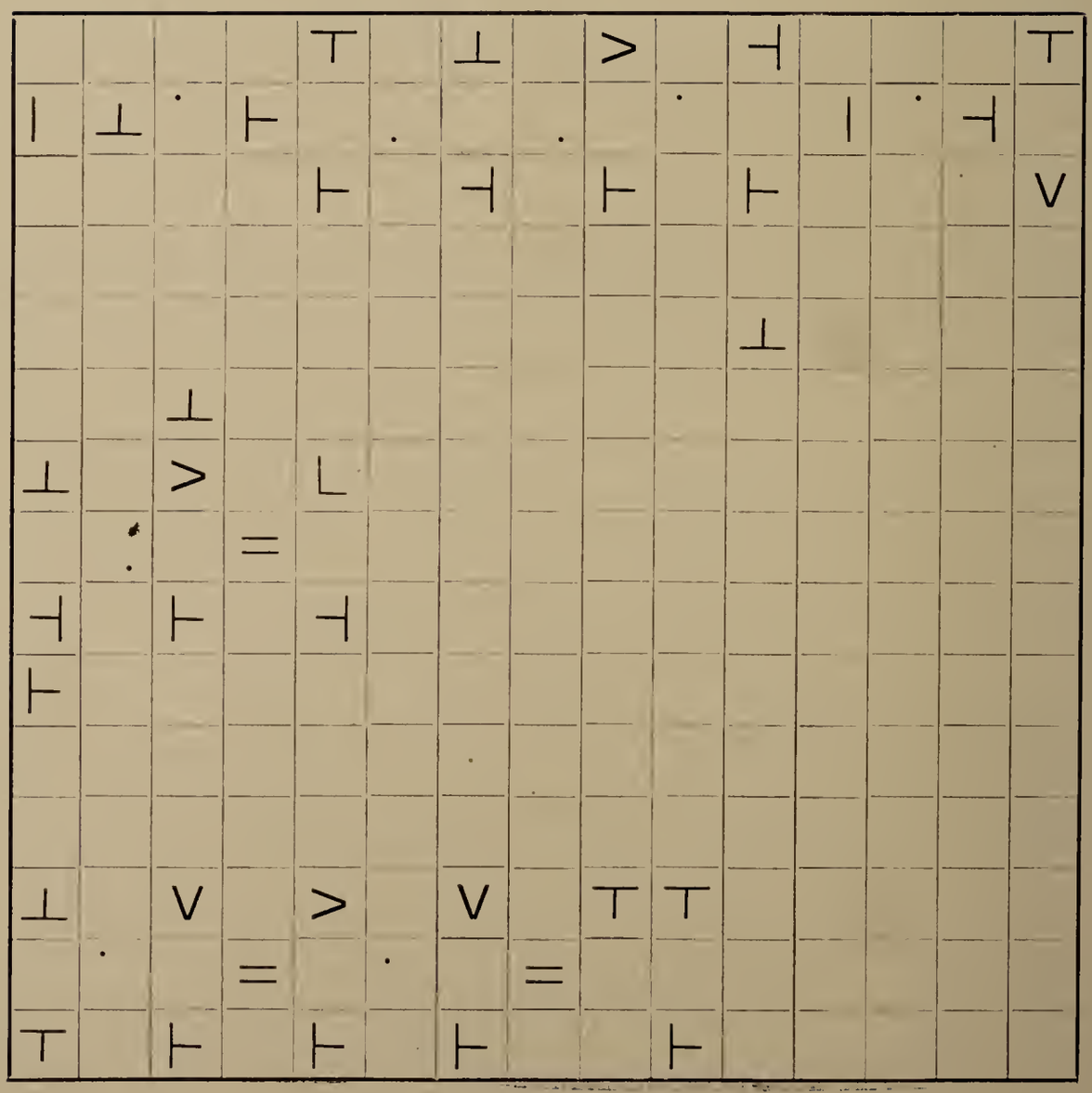
$$\frac{3}{1} + \frac{5}{2} = \frac{6+5}{2} = \frac{11}{2}$$

$$\frac{11}{2} - \frac{9}{4} = \frac{22}{4} - \frac{9}{4} = \frac{13}{4}$$

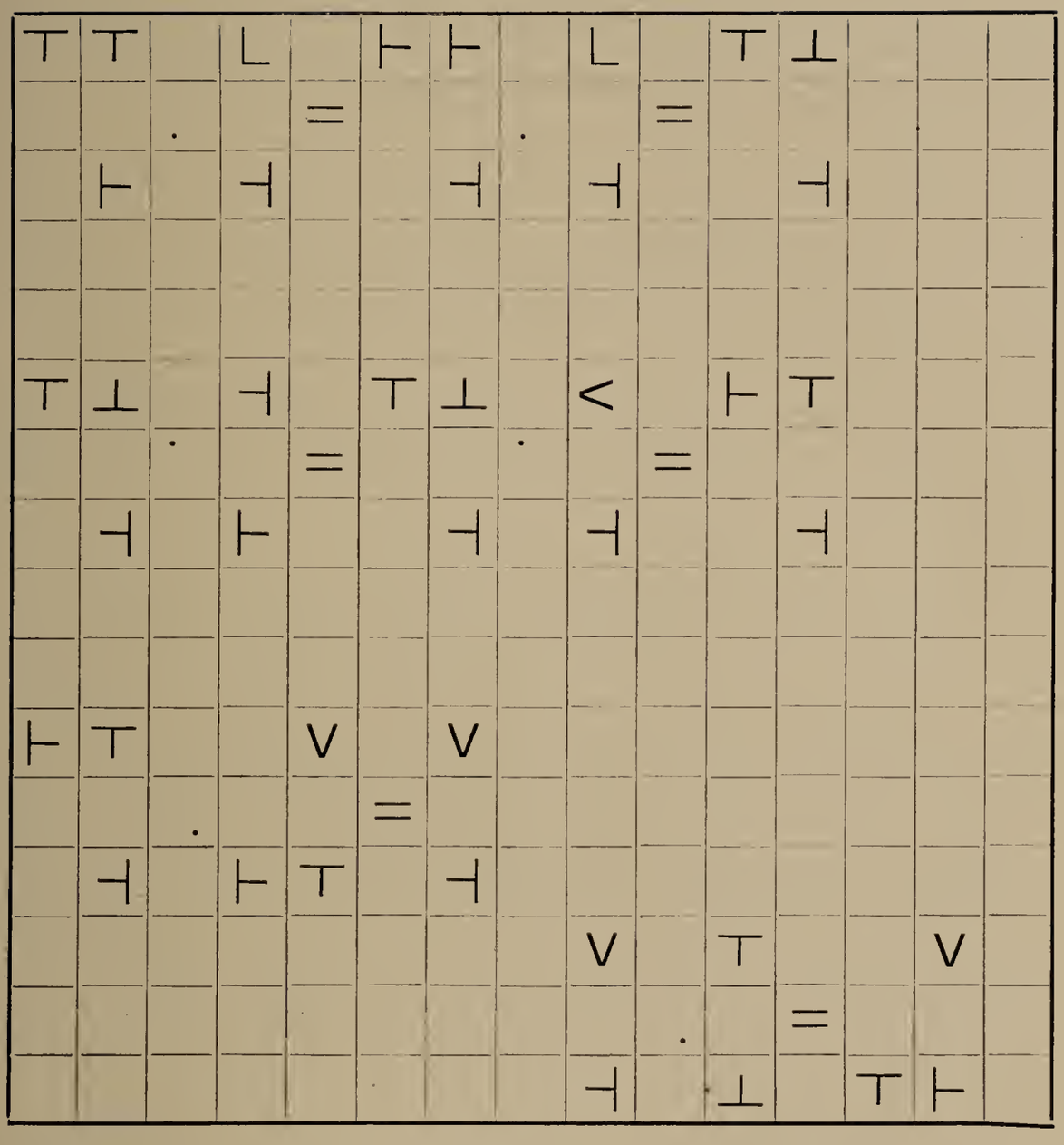
$$\frac{13}{4} + \frac{4}{2} = \frac{13}{4} + \frac{8}{4} = \frac{21}{4}$$

$$\frac{21}{4} \times \frac{5}{21} = \frac{5}{4}$$

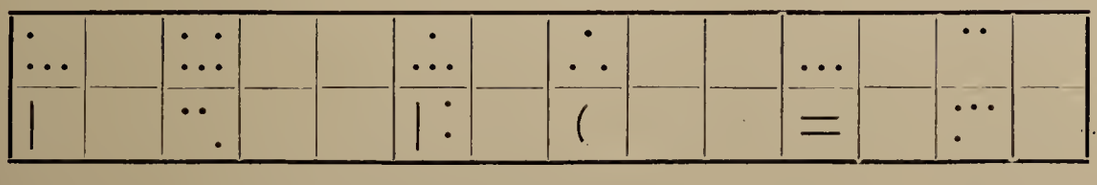
$$\frac{5}{4} \times \frac{1}{3} = \frac{5}{12} \text{ Ans.}$$

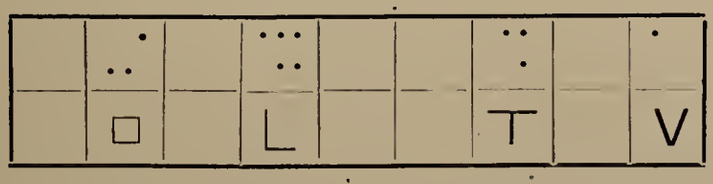


CONTINUED FROM PAGE 38.



There are ten kinds of type used in algebra with symbols on both ends as follows :





The ⊤ Vs and ⌊ □s are used in algebra as in arithmetic.

The letters of algebra are represented by the same characters as in the New York Point alphabet. Thus: ⠈ = a ⠘ = b ⠉ = c ⠙ = d ⠨ = m ⠸ = n ⠺ = v ⠭ = x ⠽ = y ⠵ = z ⠣ ⠜ = parentheses ⠶ = equality ⠳ = ⁚ ⠇ = : ⠲ = … ⠐ = + ⠤ = − ⠄ = × ⠌ = ÷ ⠱ = ± ⠬ = ∓ ⠴ = sign indicating that what follows is the index of a radical. ⠩ = radical sign.

The special signs for the lower roots are: ⠇⠂ = √ ⠒⠒ = ∛ ⠒⠇ = ∜ ⠤⠤ = $\sqrt[5]{}$ When the index is greater than 5, the index sign ⠲ is used, followed by the index figure, then the radical sign ⠩ If the quantity under the radical is a polynomial the following sign is placed after it for radical discontinued ⠒⠂ which is the radical sign turned to the left. This sign is used in the lower roots also.

To find H. C. F. of $4a^2 - 4a + 1$; $8a^3 - 1$ and $2am - m - 2an + n$.

$4a^2 - 4a + 1 = (2a - 1)^2$

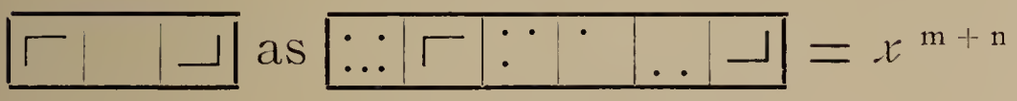
$8a^3 - 1 = (2a - 1)\ (4a^2 + 2a + 1)$

$2am - m - 2an + n = (m - n)\ (2a - 1)$

$2a - 1 =$ Ans.

⊣	⠒	⊢	⠄	⊣	⠒	⠂	⊤	=	(	⊢	⠒	⠄	⊤	)	⊢
			<	⠒	⊥	⠄	⊤	=							
(	⊢	⠒	⠄	⊤	)	(	⊣	⠒	⊢	⠂	⊢	⠒	⠂	⊤	)
⊢	⠒	⠒	⠄	⠒	⠄	⊢	⠒	⠄	⠂	⠄	=			⠂	
(	⠒	⠄	⠄	)	(	⊢	⠒	⠄	⊤	)					
						⊢	⠒	⠄	⊤					⠂	

Exponents are placed after the quantity to be raised but on the same line. Fractional, literal or compound exponents should be enclosed by these symbols:

 as $= x^{m+n}$

To find H. C. F. of expressions that cannot be easily factored by inspection.

$2x^2 - 5x + 3$ and $2x^2 - 7x + 5$

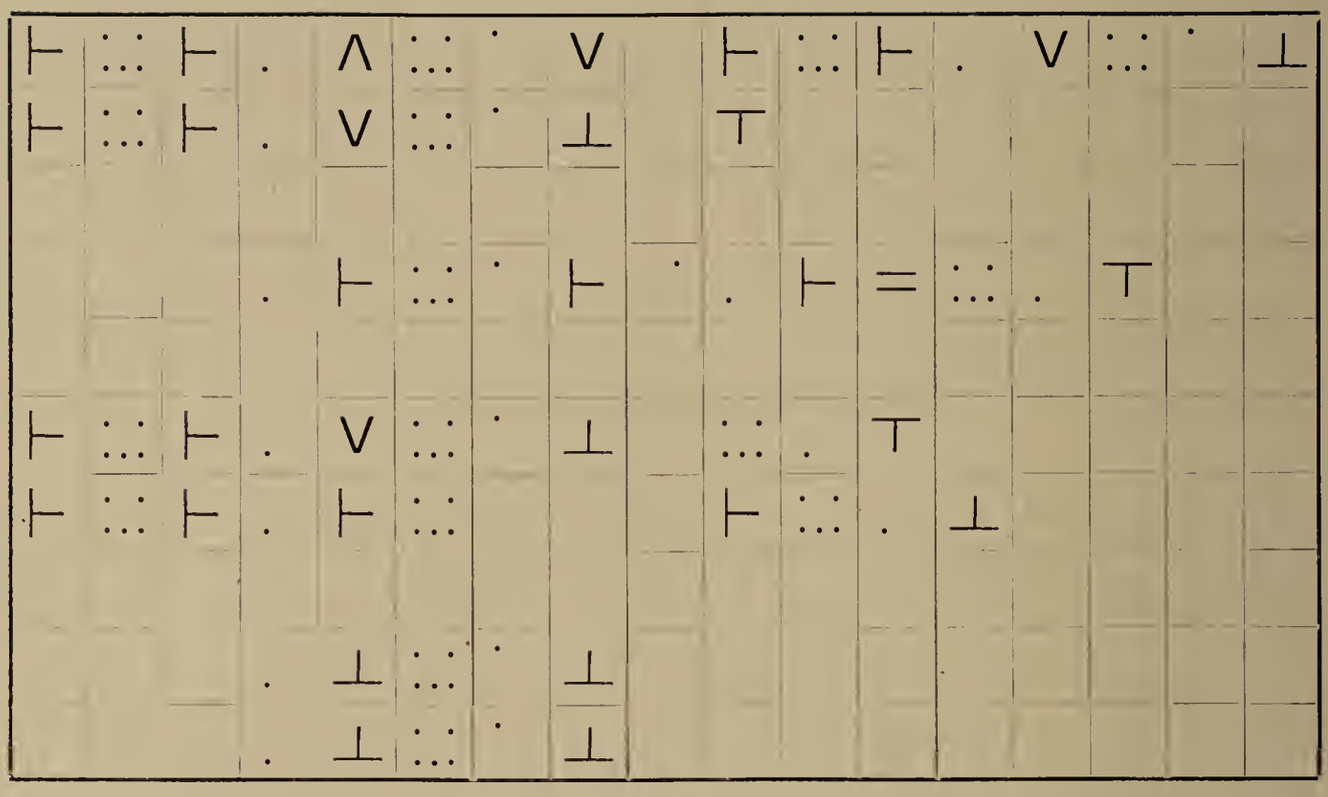
$$\begin{array}{l|l} 2x^2 - 7x + 5 & 2x^2 - 5x + 3 \\ \underline{2x^2 - 5x + 3} & \underline{\quad 1} \\ \quad -2x + 2 & \end{array}$$

Changing signs and dividing by 2, $-2x + 2$ becomes $x - 1$.

$$\begin{array}{l|l} 2x^2 - 5x + 3 & x - 1 \\ \underline{2x^2 - 2x} & \underline{2x - 3} \\ \quad -3x + 3 & \\ \quad \underline{-3x + 3} & \end{array}$$

$x - 1 =$ H. C. F.

With the type the dividend is followed by a space, and then the divisor, all on the same line. The quotient is written directly beneath the divisor. Throughout the operation a row of spaces takes the place of a written line.



Simple equations involving fractions.

$\frac{5x}{3} - \frac{3x}{4} + \frac{11}{6} = 0$

L. C. M. of 3, 4, and 6 = 12.

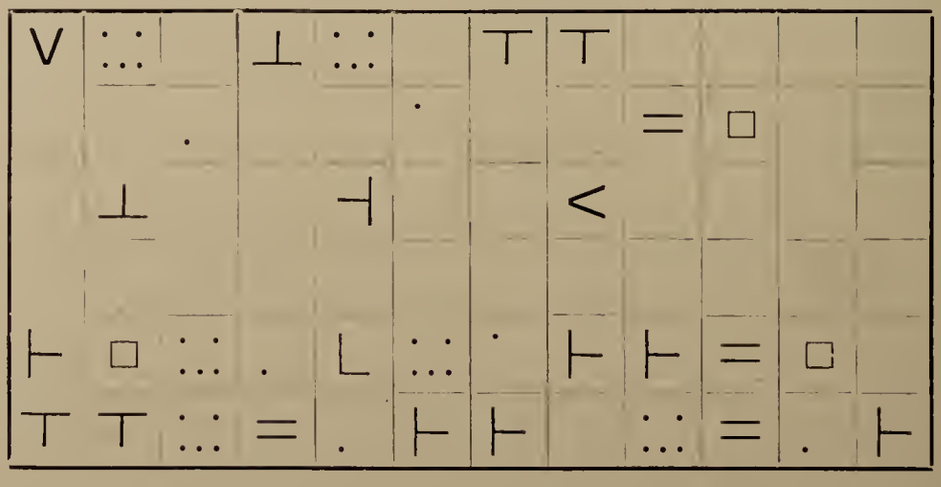
Changing to lowest common denominator, 12, and multiplying both sides of the equation by 12.

$20x - 9x + 22 = 0$

$11x = -22$

$x = -2$

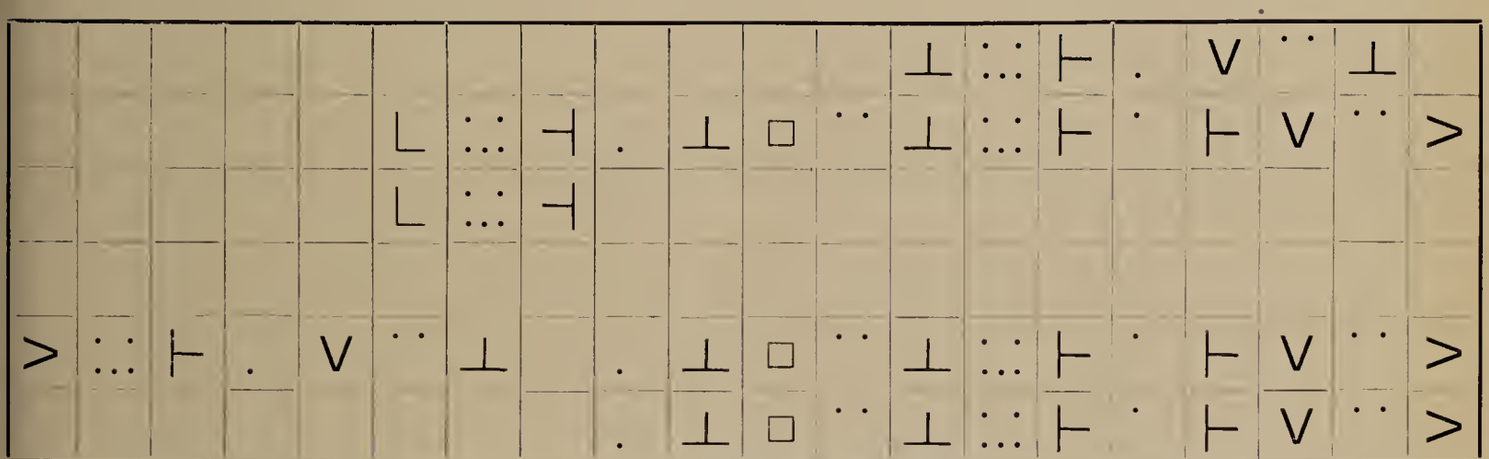
In writing fractions on the slate the numerator is placed over the denominator and a row of spaces left between them, representing a line. The sign for a whole fraction should be placed before it on a level with spaces separating the numerator from the denominator.



To find the square root of $9x^4 - 30a^3x^2 + 25a^6$.

$$\begin{array}{l|l} 9x^4 - 30a^3x^2 + 25a^6 & 3x^2 - 5a^3 \\ 9x^4 & \\ \hline 6x^2 - 5a^3 & -30a^3x^2 + 25a^6 \\ & -30a^3x^2 + 25a^6 \\ \hline \end{array}$$

The above example is arranged with type in exactly the same form as on paper.



Cube root is done in the same form.

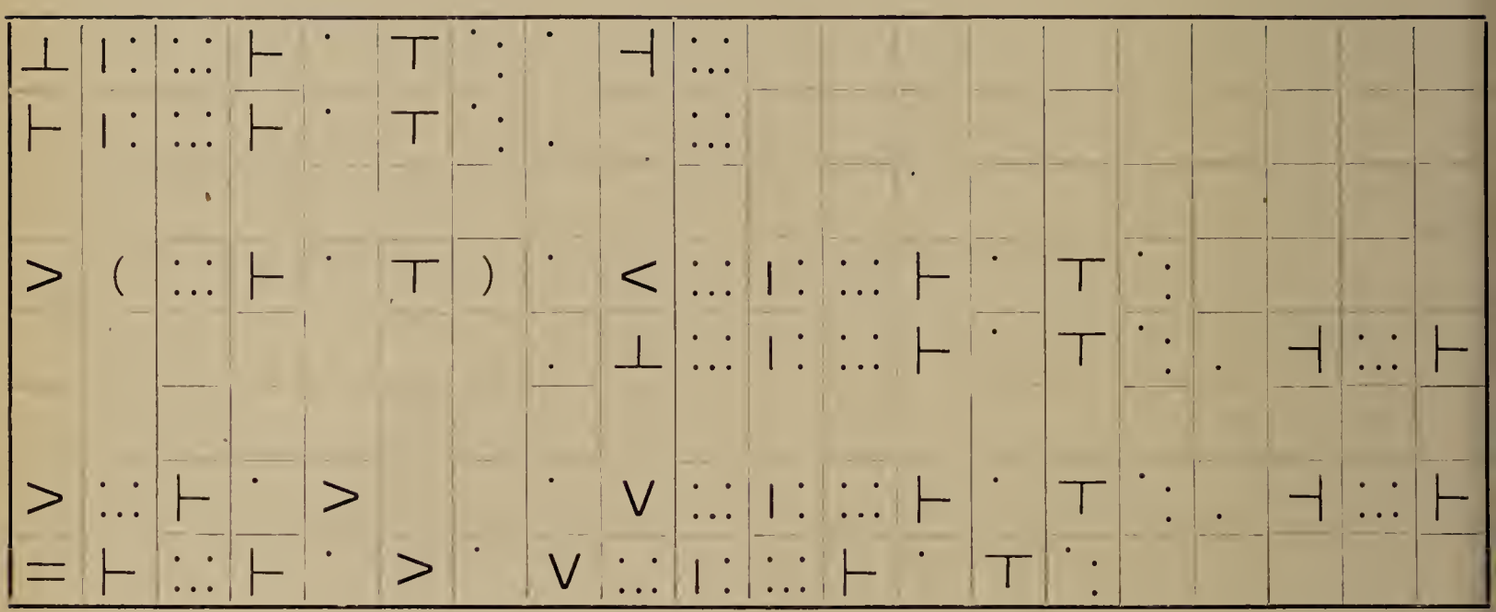
Multiply $3\sqrt{x^2+1} + 4x$ by $2\sqrt{x^2+1} - x$

$$3\sqrt{x^2+1} + 4x$$
$$2\sqrt{x^2+1} - x$$

$$6(x^2+1) + 8x\sqrt{x^2+1} - 3x\sqrt{x^2+1} - 4x^2$$

$$6x^2 + 6 + 5x\sqrt{x^2+1} - 4x^2 =$$
$$2x^2 + 6 + 5x\sqrt{x^2+1}$$

The special radical sign is used in the following:



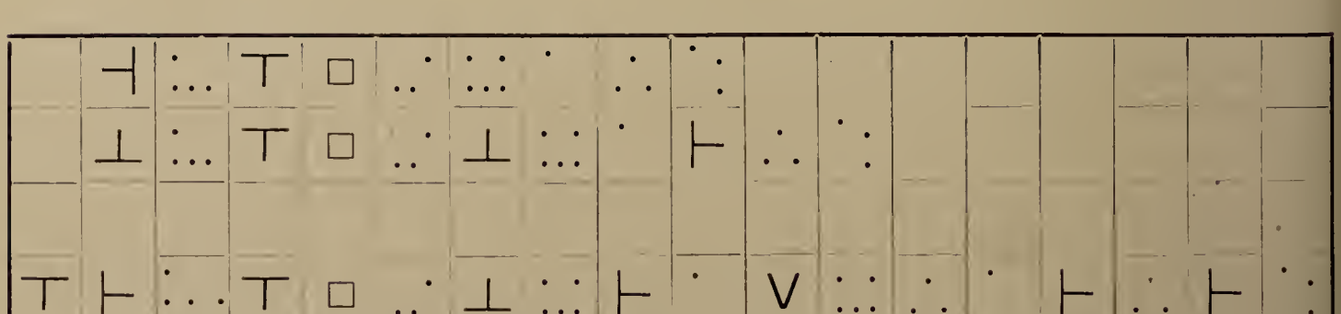
The following example illustrates the use of the index sign and radical sign when the index is greater than 5.

$\sqrt[10]{4x+y}$ multiplied by $\sqrt[10]{3x+2y}$

$\sqrt[10]{4x+y}$

$\sqrt[10]{3x+2y}$

$\sqrt[10]{12x^3+5xy+2y^2}$



Quadratic equations to complete the square.

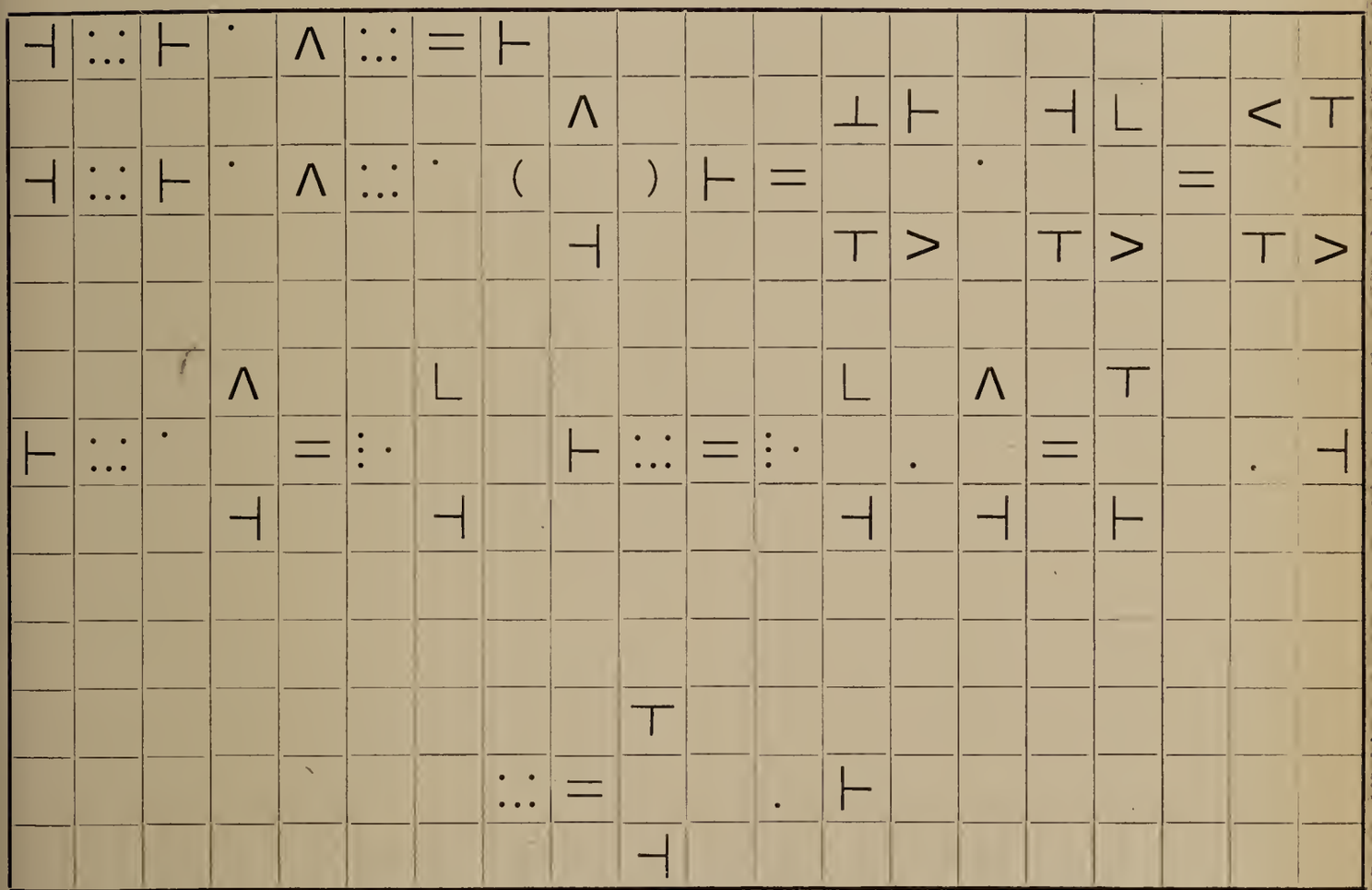
$4x^2 + 7x = 2$

$4x^2 + 7x + (\frac{7}{4})^2 = \frac{32}{16} + \frac{49}{16} = \frac{81}{16}$

$2x + \frac{7}{4} = \pm\frac{9}{4}$

$2x = \pm\frac{9}{4} - \frac{7}{4} = \frac{1}{2}$ or -4

$x = \frac{1}{4}$ or -2



When two or more answers are found they may be written on the same line with spaces between, as shown above.

To prove that the product of the means is equal to the product of the extremes.

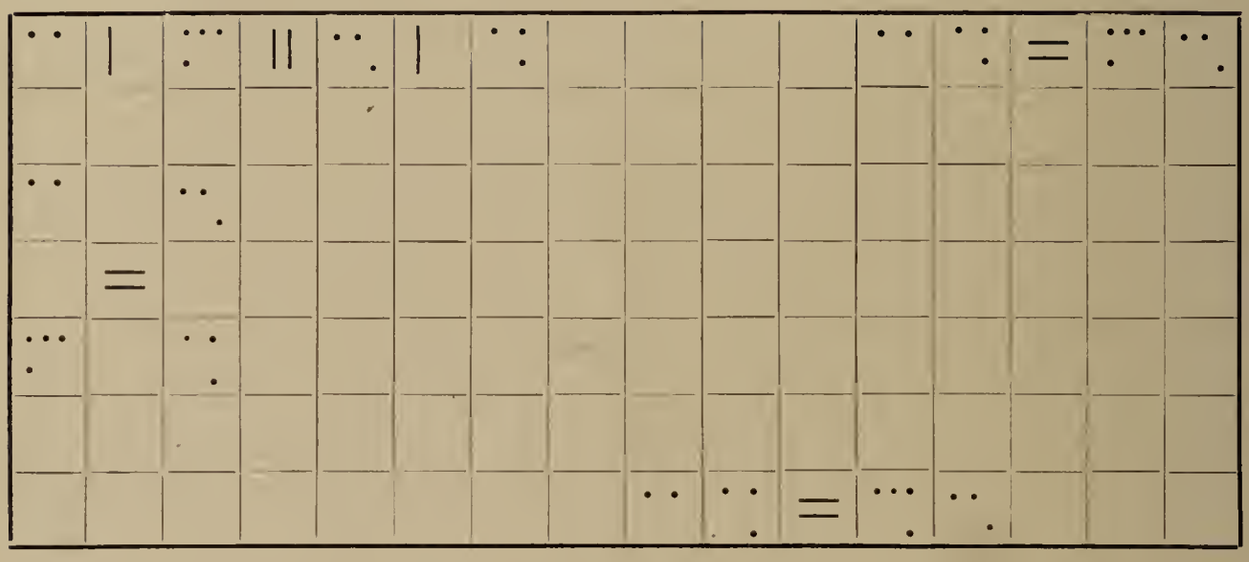
Let a : b :: c : d.

To prove ad = bc.

$\frac{a}{b} = \frac{c}{d}$

Clearing of fractions ad = bc.

This example illustrates the special signs for ratio and proportion.



Excerpts from Regents Syllabus in Music.

Adopted by the Regents December 21, 1907.

It should be borne in mind that this course is not primarily designed for public schools, as it is too extensive and technical and would require too large a force of specially trained teachers; although there is no reason why it should not be used in public schools, in part or in whole, wherever these conditions can be met. It is intended for schools of music, and academic schools which teach music as a special course, and as the foundation of the degree in music to be granted after a course of study in a duly incorporated and registered college of music.

A diploma in music based upon the four-year course of study contained herein will be given for the following counts:

Musical instruction (4 years)	20	counts
Musical practice (2 hours per week for a school year equaling a count)	15	"
History (two three-hour courses)	6	"
English (4 years)	13	"
1st foreign language (2 years)	10	"
2d foreign language (1 year)	5	"
Drawing (1 year)	3	"
	72	"

The 20 counts for musical instruction will be given on passing written examinations as follows:

2. Rudiments of music.
7. Harmony and counterpoint.
3. Musical form and analysis.
4. Ear training and musical dictation.
4. Acoustics and history of music.

The numerals prefixed to the subjects in the above list indicate the number of lessons a week for a year and also the number of counts to be earned thereby.

The 15 counts for musical practice will be given on certificate of the principal of the school.

This course in music is also recognized in the subjects necessary for the academic diploma as follows: A student who meets the "group requirements" for an academic diploma, viz: English (13 counts), history (8 counts), mathematics (10 counts), science (10 counts), may offer music for the 31 elective counts or any part thereof.

General Divisions.

I. **Theory**, including: *A* Rudiments of music, *B* Ear training and musical dictation, *C* Harmony and counterpoint, and *D* Musical form and analysis.

II. **Applied Music**, or music in its practical or concrete form as applied to: *A* Piano, *B* Violin, *C* Voice or *D* Organ.

III. **Acoustics and Musical History.**

I. Theory.

The course in theory is outlined for four years, but may be lengthened to five or six years by giving two or three years to *A* and *B* in combination.

1st Year. Rudiments.

A. Rudiments of Music, covering the following minor subjects, viz:

1. *Notation*. Staff (including the great staff), clefs—G, F and C (only the G and F clefs required in practical use), notes and rests, pitch and time relations, primary and derived tones, naturals, sharps and flats, bars and measures, nomenclature and musical terms.

2. *Meter, accent and rhythm*. Time signatures.

3. *Scales.* Derived from tetrachords; tonality, modes, keys, major and minor, chromatic, enharmonic.

4. *Intervals.* Major, minor, diminished and augmented, derived from the major scale; perfect and imperfect; consonances and dissonances; simple and compound.

1st–3d Year. Ear Training.

B. Ear Training and Musical Dictation. This should begin in combination with course *A* and continue with the study of harmony and musical form in the second and third years. Too much stress cannot be laid upon the importance of training the ear to correct perception of difference of pitch and duration of tones, which constitute tune and time, as the underlying basis of musical study. Hence as soon as the correct forms of notation of these sound effects are comprehended, the writing of them as the symbols expressing music, that is, its written language, should accompany the growing knowledge of the sounds themselves. Too often, in fact, it may be said, in general, the development of the musical ear is only a haphazard result of study or routine practice of a more or less mechanical or technical nature incident to the study of singing or some instrument. A properly coördinated system of instruction will recognize that true culture in music involves a development of the inner musical consciousness or power of perception, and that improvement in the technical ability to sing or play will be of real and permanent value in direct relation to the growth of this inner musical sense or intelligence. To bring this about the writing of music should go hand in hand with the reading, singing or playing of it. In other words, the pupil should early learn to think music and to put upon paper the visible signs of his musical thought. Instruction, at first, will therefore coincide

with that in course *A*, much use being made of the blackboard, writing tablet or musical copy book. In connection with the study of intervals a beginning should be made in the writing of short melody phrases, both dictated and original, with a view particularly of strengthening the tonal sense, and emphasizing the tetrachord and scale structure, and impressing as early as practicable in the experience of the pupil the significance of the sharp, flat and natural sign, and the distinction between the half and whole step. After the theoretic knowledge of the rudiments has been acquired, this study of melody writing, comprehending the various structural elements of tone and time, should be carried on and developed to include chord structures after the study of harmony, course *C*, has begun and passing into or combining with course *D*, the study of musical form in the third year.

2d–4th Year. Harmony.

C. Harmony and Counterpoint. The study of harmony should begin in the second year as a part of course *B*, being carried to a knowledge of the triads and their uses in the first half of the year, and of the triads and their inversions and their practical uses in writing, which should be conducted independently of course *B*, in the second half of the year. The use of triads and all chords is understood to include the harmonizing of melodies dictated and original, as well as basses, figured and unfigured.

In the third year a working knowledge of all chords, sevenths, ninths, altered chords and augmented-sixth chords, with the study of modulation, will be added together with a development of original work.

In the fourth year, suspensions, pedal point, embellished melody, passing tones and figuration will complete the study of harmony, in connection with which a beginning will be made in counterpoint, limited to the writing in two and three parts in the first, second and third species. An original eight-line hymn tune, including a modulation to a nearly related key, will be required.

D. Musical Form and Analysis. Two years. Motive, phrase, thesis and antithesis, section, period, extended and double periods. Song form (part form), small and large, binary (two-part) and ternary (three-part) forms. Lyric and dance forms. Rondo form. Sonata form.

Bibliography.

Cummings, W. H. Rudiments of Music.
Gow, George C. Structure of Music.
Frothingham, Mary F. Dictation Studies in Melody and Harmony.
Alchin, C. A. Ear Training.
Foote and Spalding. Modern Harmony.
Goetschius, Percy. Material Used in Musical Composition.
Prout, E. Harmony.
Prout, E. Counterpoint.
Goetschius, Percy. Exercises in Melody Writing.
Higgs, James. Modulation.
Baker, Th. Dictionary of Musical Terms.
Stone, W. H. Scientific Basis of Music.
Ritter, Dr. Musical Dictation.
Pauer, E. Musical Forms.

II. Applied Music. Demonstrative Work.

Piano Course.

A. Piano. The course is outlined for a period of six years, or grades, two of which are designated as preparatory and four as academic.

It may be well to note that the technical progress of the player can be most satisfactorily measured by the advancement made in the facility and finish with which he

can execute varying grades of the four fundamental and distinct kinds of technic; viz, (1) scales, (2) arpeggios, (3) chords, (4) octaves; hence the requirements will be expressed in metronome speed of a given unit of time measurement. It need hardly be stated that mere speed is not to be regarded as the prime requisite; on the contrary, no technical proficiency will compensate for unmusical tone effects and faulty results in touch.

Under the heading of "Pieces" are given the titles of more compositions than can be profitably studied in any given year. The aim in so doing is to indicate the standard and representative literature for the instrument, from which selections are to be made according to the needs and individuality of each pupil, provided only at least two of each particular type of composition by each composer mentioned are thoroughly studied. All technical exercises, many of the études, and the more important pieces to be included in the repertoire of the pupil, should be memorized.

Grade 1.

Technic. Formation of hand. Wrist and arm control. Independence and equalization of fingers in five finger position. Two finger exercise (slow trill) in ♩, ♪ and 𝅘𝅥𝅯, all fingers, at Mm ♩= 60 H.S (hands separate). Four qualities of finger touch: legato, marcato, staccato and non-legato, in five finger position, H.S. and H.T. (hands together) at Mm ♩= 60 to 100. Preparatory exercises in passing the thumb, e.g. special exercises by Virgil or Leschetizky; scales in all major keys, two octaves, H.S. and H.T. in ♩ and ♪ at Mm ♩= 88-100 (H.S.). Major triads of C, G and F (three notes) in three positions, through two octaves, in quarter notes, marcato touch at Mm ♩= 60 H.T.

Etudes. 2-4 of Köhler, op. 157, or others of similar character, at Mm ♩ = 60. 1-5 of Loeschhorn, op. 65, or others similar, at not exceeding ♩ = 100. Bertini, op. 166.

Pieces. 1-5 of Schumann, op. 68, or similar pieces by Gurlitt, op. 101 and op. 62, von Wilm, op. 81, or other composers.

Grade 2.

Technic. Further development in form of hand and finger action in (1) two finger exercise in ♩, ♪ and 𝅘𝅥𝅯, at ♩ = 100; special preparatory exercises and major scales, four octaves, in ♩, ♪ and 𝅘𝅥𝅯 at ♩ = 80 H.T. also in ♩, ♪ and 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, at 100. Minor scales in ♩, ♪ and 𝅘𝅥𝅯 at 60 H.T. and 80 H.S.

Arpeggios. Triads, four octaves, all keys, in ♩ and ♪ at 88 H.S. Dominant sevenths ditto, at 80 H.S.

Chords. Triads (three notes), all keys, as in Grade 1, in ♩ at 80 H.T. and 100 H.S. Marcato, legato and staccato.

Octaves. (Small hands in sixths) hand movement, quiet wrist, half staccato in 𝅗𝅥 and ♩, through the scale of C, one octave, H.T. at ♩ = 100.

Etudes. Köhler, op. 157 Nos. 2-4 at 88. Loeschhorn, op. 65 bk 1, as marked. Duvernoy, op. 120 Nos. 1-3 at 80, 4 at 60. Heller, op. 47 (selections).

Pieces. Sonatinas by Clementi, op. 36; Kuhlau, op. 55; Beethoven, op. 49; Bach, Little Preludes; and selections from Schumann, op. 68, Gurlitt, Reinecke, Heller, Kullak, Lichner and American composers.

Grade 3.

Technic. Scales: major and minor, as before, at 104 H.T. and 120 H.S.; in triplets at 120 H.T.; in sixths and tenths (canon form) at 80; in double thirds, quarter notes, at ♩ = 100.

Arpeggios. Triad and dominant and diminished seventh chords in ♩, ♪ and 𝅘𝅥𝅯, at 72 H.T. and 84 H.S.

Chords. Triads, as before, at 100 H.T., at 120 H.S.

Four-note chords (triads with octave), in ♩ at 60 H.T. (different touches).

Octaves. As before, in 𝅗𝅥, ♩ and ♪ at 100.

Octave Scales. In ♩ and ♪, H.T. at 60.

Etudes. Duvernoy, op. 120 Nos. 1-3 at 112, 4 at 88. Loeschhorn, op. 66. Heller, op. 47 (selections). Bertini, op. 29. Döring, Octave Studies, op. 24, Nos. 1-7. Czerny, School of Velocity, bk 1 (selections).

Pieces. Sonatas by Haydn, Nos. 10, 2, 11 (Schirmer edition). Mozart, Nos. 1, 4, 9 (Schirmer edition). Mendelssohn, Songs without Words, 6, 4, 9, 12, 1, 2. Philipp E. Bach, Solfeggietta. J. S Bach, Two-voiced Inventions, Nos. 1, 8, 13, and easier dances from Bach Album (Peters edition). Tschaikowsky, The Seasons. Field, Nocturnes, No. 7 in E flat and 6 in F. Grieg, Lyric Pieces, and pieces of similar difficulty by modern composers.

Grade 4.

Technic. Scales: H.T. at 120, H.S. at 138; in sixths and tenths at 104; in double thirds in 𝅗𝅥 and ♪ at 80 H.T., at 100 H.S.; in double sixths in ♩ at 80 H.T., at 88 H.S.

Arpeggios. Triad and dominant and diminished sevenths at 100 H.T., 112 H.S.

Chords. Triads (three notes) in ♩ at 120-32. Triads (four notes) in ♩ at 88-100 (as before).

Octaves. Scales in ♩, ♪ and 𝅘𝅥𝅯 at 60; arpeggios in ♩ and ♪ at 80.

Etudes. Duvernoy, op. 120 Nos. 1-3 at 132-44, 4 at 120. Czerny, School of Velocity (continued). Heller, op. 45 and 46 (selections). Cramer, selections. Döring, Octave Studies, op. 24.

Pieces. Beethoven, Rondo, op. 51 No. 1; Sonatas, op. 14 Nos. 1, 2, op. 10 No. 1, op. 2 No. 1. Mozart, Fantasie in

D minor. J. S. Bach, Two-voiced Inventions, Nos. 14, 5, 6; Three-voiced Inventions, Nos. 6, 13; Prelude and Fugue from Well-tempered Clavichord, No. 10; Fugue in E minor; Prelude and Fugue No. 21 in B flat. Schubert, Moment Musical, op. 94 No. 6, and Impromptu op. 142 No. 2 and Menuetto in B minor. Rubinstein, Melody in F; Miniatures; and Romance in E flat. Mendelssohn, Songs without Words, 3, 18; and Scherzo, op. 16 No. 2. Chopin, Mazurkas, Nos. 5, 10, 16; Nocturne, No. 2 in E flat; Preludes, op. 28 Nos. 6, 7, 20; Valses No. 3 in A minor, and No. 10 in B minor. Schumann, Warum op. 12 No. 3, and Nachtstück in F. Scarlatti, Pastorale; and small pieces by Grieg, Moszkowski, etc.

Grade 5.

Technic. Scales: H.T. at 144, H.S. at 160; in sixths and tenths at 120. Double thirds in ♩ and ♪ at 104 H.T., at 120 H.S. Double sixths in ♩ and ♪ at 60 H.T., at 80 H.S.

Arpeggios. As before, at 120 H.T., 132 H.S.

Chords. Three notes in ♩ and ♪ at 80-100. Four notes in ♩ and ♪ at 60-72 (as before).

Octaves. Scales, ♩, ♪ and 𝅘𝅥𝅯 at 80. Arpeggios, ditto, at 60.

Etudes. Cramer, selections; Czerny, op. 299 and 740; Moscheles, op. 70; Clementi, Gradus; Kullak, Octave Studies.

Pieces. Bach, Two-voiced Inventions, Nos. 2, 4; Three-voiced, Nos. 10, 7, 11, 4; Preludes and Fugues, No. 2 in C minor, No. 5 in D minor, No. 3 in D flat. Mozart Concerto in D minor or E flat. Beethoven, Sonatas, op. 10 No. 3, op. 7, op. 2 No. 3 or op. 31 No. 1; Rondo, op. 51 No. 2. Mozart, Fantasie and Sonata in C. Mendelssohn, Songs without Words, No. 30 (Spring Song), and No. 34 (Spinning Song), No. 23 (Chorale); Prelude in E minor, op. 35; Caprice, op. 33 No. 1. Schubert, Impromptus, op. 90

Nos. 4, 2, 3, and Moments Musicals, op. 94 Nos. 3, 2. Schumann, Phantasiestücke, op. 12 No. 4, Grillen, No. 8 Ende vom Lied, and Romanze, in F sharp. Chopin, Nocturnes, op. 37 No. 1 in G minor, op. 32 No. 1, B minor; Valses, Nos. 7-9 and 6; Mazurkas, Nos. 14, 25, 1; Polonaises, No. 1, C sharp minor and No. 3, A major; Impromptu in A flat, op. 29; Preludes, op. 28 Nos. 3, 15, 21, 13. Liszt, Canzone Napolitana, Consolations, Nos. 3, 5. Grieg, Norwegian Bridal Procession, Papillon, To Spring; and others by Sinding, Schytte, Tschaikowski, Raff, Rubinstein, Mason, MacDowell, or other composers.

Grade 6.

Technic. Scales: (as before) H.T. at 160, H.S. at 176; in sixths and tenths at 144. Double thirds H.T. in ♩, ♪ and 𝅘𝅥𝅯 at 66, H.S. in ditto at 76. Double sixths H.T. in ♩ and ♪ at 104, H.S. in ditto at 120.

Arpeggios. All forms at 132.

Etudes. Clementi, Gradus. Moscheles, op. 70. Kullak, Octave Studies. Czerny, op. 299 and 740. Chopin, op. 10 Nos. 2, 12 and 5, and op. 25 No. 9.

Pieces. Bach, Prelude and Fugue in G, No. 15, Fantasie in C minor. Bach-Tausig, Toccata in D minor. Beethoven, Sonatas, op. 26, 13, 31 No. 3. Haydn, Variations in F minor. Mendelssohn, Rondo Capriccioso and Concerto in G minor. Schumann, Aufschwung, Novelletten, op. 21 Nos. 1 and 7; Faschingschwank aus Wien, No. 1, Allegro. Chopin, Valses, No. 2 in A flat, op. 34 Nos. 1 and 14, op. post. in E minor, No. 11 in G flat, op. 70 No. 1; Fantasie Impromptu in C sharp minor, op. 66; in F sharp, op. 36. Balladen, op. 23 in G minor and op. 47 in A flat; Polonaises, op. 40 No. 2 in C minor and op. 26 No. 2 in E flat minor; Scherzo in E, op. 54; Fantasie in F minor, op. 49; Nocturnes, No. 15 in F minor, op. 55 No. 1, No. 14 in F sharp

minor, op. 48 No. 2, No. 7 in C sharp minor, op. 27 No. 1, No. 8 in D flat, op. 27 No. 2. Liszt, Liebestraume, No. 3 in A flat; Valse Caprice (Schubert); Rigoletto Paraphrase; Gnomenreigen Étude; Hark, Hark, the Lark, Schubert-Liszt.

Organ Course.

D. Organ. Pupils beginning the study of the organ should have completed the third grade of the Piano Course and should continue a partial study of the piano (one lesson a week or every two weeks) throughout the course.

1st Year.

Organ Primer, Stainer. Organ School, pt 1, 2, Rinck. Eight Easy Preludes and Fugues, Bach. Studies in Pedal Phrasing, bk 1, Buck. Three Adagios, Volckmar, op. 256; and easy pieces by Smart, Guilmant and others. The acquirement of a clean and fluent legato touch on manual and pedal keyboards, the independence of feet and hands and the elementary principles of registration are the essential objects to be sought.

2d Year.

Bach, v.2, Novello (Bridge edition), Little G minor Fugue. Buck, Studies in Pedal Phrasing, bk 1, 2. Handel, Concerto V. Mendelssohn, Prelude III in G, Andante, Sonata VI in D, Sonata II, C minor, first movement. Merkel, Adagio from Sonata II in G minor, Christmas Pastorale; and pieces by Guilmant, Tours, Calkin, etc. Exercises in modulation and transposition.

3d Year.

Bach, Trio Sonatas, Nos. 1, 2; Toccata in D minor, St. Ann's Fugue, Fugue in C minor, Prelude and Fugue in F minor. Rheinberger, Sonata Pastorale. Merkel, Sonata IV, in F minor. Guilmant, Sonata III, C minor. Handel,

Concerto VI, in B flat. Hesse, Introduction, Theme and Variations in A; and smaller pieces by French, English and American composers. Exercises in modulation, transposition and improvisation. Organ accompaniment and elementary principles of organ construction. Practice in sight reading of vocal score (four staffs), in G and F clefs.

Graduation in this course should enable one to pass the examination for associateship in the American Guild of organists.

BIBLIOGRAPHY.

Higgs, James. Modulation.
Bridge, J. F. Organ Accompaniment.
Buck, Dudley. Choir Accompaniment.
Warriner, J. Extemporization.
Matthews, J. Organ Construction (a Handbook of the Organ).

III. Acoustics and Musical History. Two Years.

A. ACOUSTICS.

Sound: its cause and transmission; noise *vs.* musical sound; pitch; quality; overtones; motion of sounding strings and air columns.

Human voice; structural and physical characteristics of the principal orchestral and band instruments.

Beats, temperament and tuning.

B. HISTORY OF MUSIC. General facts concerning:

1. (*a*) Primitive music: among savage and semibarbarous people, and (*b*) ancient music: Chinese, Persian, Egyptian, Hebrew, Greek, Roman.

2. Medieval: early Christian; Gregorian; polyphony; folk-music, troubadours; minnesingers and mastersingers; Netherland school, (Dufay, de Pres, Orlando di Lasso); Palestrina; madrigal; early musical instruments; early types of composition; miracle plays, monodies and birth of opera; the cantata and oratorio; influence of the

Reformation ; hymn-singing and chorale ; more noted early English and French composers.

3. Classic : Corelli, Couperin, Domenico Scarlatti, J. S. Bach, C. P. E. Bach, Handel, Haydn, Mozart, Beethoven.

4. Modern : Weber, Schubert, Schumann, Mendelssohn, Chopin, Berlioz, Liszt, Wagner, Brahms.

Bibliography.

Acoustics.

Zahm. Sound and Music.
Broadhouse. Students Handbook of Acoustics.
Brewer. Sound and Its Phenomena.
Challoner. Science and Art of Music.
Fetis. Music Explained to the World.
Stone, W. H. Scientific Basis of Music.
Pauer, E. Elements of the Beautiful in Music.
Lussy. Musical Expression.
Kullak. The Aesthetics of Pianoforte Playing.
Goodrich, A. J. Music as a Language.
Hanslick. The Beautiful in Music.

History.

Grove. Dictionary of Music and Musicians, 4 Vols.
Parry, C. H. H. The Art of Music.
Dickinson. Study of the History of Music.
Baker. Biographical Dictionary of Musicians.
Langhans. History of Music.
Fillmore, J. C. History of Pianoforte Music.
Weitzmann. History of Pianoforte Playing and Pianoforte Literature.
Parry. Summary of Musical History.
Riemann. Catechism of Musical History, 2 Vols.
Biographies of most noted composers. (Scribner's Great Musicians Series.)

KEY

TO THE

NEW YORK POINT SYSTEM

OF

Tangible Writing and Printing

FOR

LITERATURE, INSTRUMENTAL AND VOCAL MUSIC,
AND MATHEMATICS,

DESIGNED FOR THE USE OF THE BLIND.

Revised from Editions of 1872, 1882 and 1893.

BY WM. B. WAIT,

Principal of The New York Institution for the Blind from 1863 to 1905; Emeritus Principal from 1905.

1908.



STEREOGRAPH FOR EMBOSSING METAL PLATES USED IN PRINTING.

FOREWORD.

A brief reference to the origination, development and general adoption of the New York Point System of tangible literature and Music will be fitting in this place.

Immediately after taking charge of the New York Institution in 1863, I made an effort to establish the course of instruction upon a text-book basis, and in this way to enlarge the opportunities of the pupils for reading and study, and to lessen their almost total dependence upon their teachers, who, because of the lack of suitably embossed text-books, were obliged to impart instruction in all branches almost wholly by the oral method.

As a first step, a test of the reading power of each pupil was made, which disclosed that a majority of the pupils were unable to read at all, while only a few could read well.

The system then accepted and in general use was the Boston Line, a form of the ordinary Roman type, and as the only books then available were in that style, an intensive effort was made to impart to every pupil the power of facile finger reading.

This special effort, covering two years, proved that a large proportion of the pupils, including many having excellent mental endowments, were wholly unable to read the Boston Line books, and from data furnished by other schools, confirmed by my own observations, it was clear that similar inability to read existed in all the schools.

But, besides the lack of tangible power, the Roman form was found deficient in two other vital points: it is tangibly unwritable, and cannot be adapted to musical notation.

The conclusion inevitably was that the Roman or Line letters do not possess the three qualities—tangibility, writability and

adaptability—essential in a system of embossed literature, and that the problem could be solved only by the adoption of embossed points in both writing and printing.

There was in use in this school at that time, and for some years prior, a point alphabet on a vertical base of six points, arranged by one of the teachers, Mr. Adam McClelland, himself blind, and possessing rare intellectual gifts.

It is a matter of interest that Prof. Louis B. Carll while a pupil learned the system, and afterward used it in writing his great work, "Calculus of Variations." Mr. J. V. Armstrong, Principal of the Tennessee School for the Blind, Mr. Stephen Babcock, for many years a teacher in this school, and many others who were educated here, have largely used Mr. McClelland's arrangement.

It was with this alphabet that my first tests of the comparative tangible power of points and lines were made with pupils who could not read the latter, and which demonstrated the superiority of point signs over line signs.

But while Mr. McClelland's alphabet could be written as easily and appealed to the touch as strongly as any of the vertical systems, it was not adaptable to the structure of a musical notation, and this caused me to take up the original vertical point system of M. Louis Braille.

My examination of the structure and application of this system developed the fact that it is defective in several important respects: it is much more bulky and hence more costly than the Boston Line (which in the absence of any other system was then taken as a standard, and the cost of which was almost prohibitive); the number of possible single signs, *sixty-three*, is inadequate to the requirements of Literature, of Mathematics and of Music, so that none of these subjects can be correctly and fully represented by them.

From anything that could be learned from other sources about the Braille system, the existence of these inherent and grave defects had not been suspected, and when as the result of this inquiry they were disclosed, but one course was left open, which was to devise some different method of sign building, by which

the structural defects of the Braille might be avoided, the number of signs greatly increased, and the cost of books reduced to the lowest possible minimum. Obviously, two things only could be done: employ two points instead of three points vertically, and a series of base forms developing horizontally, and holding two, four, six, eight, ten, etc., points each.

With infinite care and labor I put this idea into effect, the final outcome being the New York Point System.

All the facts and data acquired throughout the years of study and laborious experiment that seemed to have no end can be found in full in the yearly reports of this Institution. In the reports for 1866 and 1867 the subject of embossed alphabets and books was generally considered. In the report for 1868 the New York Point Alphabet is given. In this connection it is proper to state that no details of the system were published until after I had stated to Dr. S. G. Howe, of the Boston School, and to Mr. William Chapin, of the Philadelphia School, that I had constructed a system demonstrably superior to that of M. Braille, but that in the interest of uniformity I would abandon any further effort on a new line if they would join me in adopting, improving and establishing the Braille system. My proposal was not received with favor, and I was therefore under no obligations either to adopt or advocate the defective Braille system as against a demonstrably better one, and the New York System was published.

In 1871, at the Indianapolis meeting of the American Association of Instructors of the Blind, the New York and Braille Codes were critically examined and compared, after which the Convention voted without a dissenting voice that the New York System ought to be taught in all schools for the blind.

In 1872, at the Boston meeting, I presented an outline of a system of Musical Notation complementary to the literary system, and was requested by the Convention to complete the system in detail, so that the schools might have the use of it as soon as possible.

The first edition of the Notation was printed in our report for 1872.

In 1878 the Music Notation was considered at length, and again approved by the Association.

Down to 1882 the entire United States Fund had been used in printing Boston Line books, but in that year 50 per cent. of the fund was set apart for books in New York Point.

In 1892 it was decided by the American Association of Instructors of the Blind that only reprints of Line books should be issued, and that any part of the 50 per cent. that had been reserved for Line books, not so needed, should be used in printing books in New York Point.

At the same time, 1892, twenty-four years after the New York Code had been published and twenty-one years after it had been accepted by the American Association and commended for general adoption, and after the Association had six times confirmed the New York System and six times refused to recognize any form of Braille, either original or derived, French, English or American, a small minority of the principals, in defiance of these repeated sanctions of the New York System and disavowals of all varieties of Braille by the Association, and willfully disregarding the great importance of having only one point system, needlessly and harmfully thrust forward a schismatic form of the Braille code, which they named American Braille.

In 1894, at a meeting of the trustees of the American Printing House for the Blind, and as a climax of a two years' campaign of propaganda, a motion was made to change the by-laws so as to recognize and promote American Braille. Twenty-six institutions were represented, and after full consideration five voted for and twenty-one voted against such recognition.

The facilities for writing and printing the New York Point System consist of a desk tablet, a pocket tablet and two machines: the Kleidograph for paper writing, and the Stereograph for embossing metal plates for use in printing.

The tablets have been improved by substituting a rectangular groove in place of a V-shaped groove or of separate pits.

Patents were granted for the Kleidograph and the Stereograph, which were at once transferred to the New York Institution without pecuniary advantage to myself.

The Franklin Institute of Philadelphia, after a searching examination into the system and into the design and merit of these machines, conferred the John Scott medal.

In this place a word or two may be said about a "universal type" for finger reading.

Roman letterpress type are common to the schoolbooks, newspapers and magazines of the nations of Western Europe, but this uniformity of type does not enable a native of one country to read or understand a language other than his own.

The only purpose of letters is to express language, and therefore a universal type or alphabet can have no use or value except to express a universal language.

"Esperanto" claims to be a universal language, and as the claim appears to have been substantiated, it is worthy of consideration in connection with embossed writing and printing.

Let it ever be remembered, however, that comparative recurrence of letters is the primary and only consideration that can properly determine the size and position of the type bodies or base forms, the number of points on each base, the number of signs that will be available for Literature, Mathematics, Music and short forms, and the use to which each sign should be applied.

These are the essential and controlling factors in the treatment of a universal language, as they are in the working out of a tangible system for any racial tongue, and a system constructed in any other way, as is the Braille and all its English and American imitations, will inevitably be unscientific in design and wasteful of money and time in practice.

This laborious and perplexing work has not been done solely from personal preference on my part, but primarily as a matter of duty, and to improve the methods and enlarge the means of education here and elsewhere.

It has ever been to me a source of satisfaction and encouragement that the Managers of this Institution have warmly sustained me throughout and have furnished every needed facility for putting the fruits of my efforts into permanent practice.

I desire to make mention here of the valuable services rendered by Mr. Stephen Babcock, who, being blind and filling the responsible position of principal teacher, was able to promote this work with deep interest and broad understanding.

The greatest number and most difficult of the problems met with are involved in the Music notation. After the general plan governing the derivation and correlation of the various classes of signs had been laid down and the general structure of the notation indicated, there still remained a vast amount of detail to be worked out, many comprehensive rules to be lucidly framed, and finally a library of music to be selected, edited and published. For the scholarly, skillful and thorough execution of this arduous task it is both duty and pleasure to express my sense of grateful obligation to Miss Hannah A. Babcock, who with unflagging interest and unusual insight has devoted herself for more than thirty years to the study of this subject, and to the accomplishment of the practical ends for which this notation was designed.

WILLIAM B. WAIT,
Emeritus Principal.

THE NEW YORK INSTITUTION FOR THE BLIND,
January 22, 1908.

KEY

TO THE

NEW YORK POINT ALPHABET, NUMERALS, PUNCTUATIONS AND ABBREVIATIONS.

The signs are constructed in a series of base forms, viz: First base, ⠁; second, ⠉; third, ⠙; fourth, ⠑; fifth, ⠋; sixth, ⠛, etc. The number of signs furnished by each of the first six bases, respectively, is: 3, 9, 27, 81, 243, and 729; total, 1,092.

For convenience the points in the upper row are known as 1, 3, 5, 7, 9, etc., and in the lower row as 2, 4, 6, 8, 10, etc.

This order will be the same for both writing and reading. Writing is done with a stylet and tablet, with the Kleidograph (a machine designed for embossed writing on paper), and with the Stereograph (a machine for embossing metal sheets to be used in printing). In writing with the tablet the point *one* is in the *right* hand upper row. In writing with the Kleidograph or with the Stereograph the point *one* is in the *left* hand upper row, as it is also in reading.

RULES FOR WRITING.

First. Between all letters leave a blank space equal to one point.

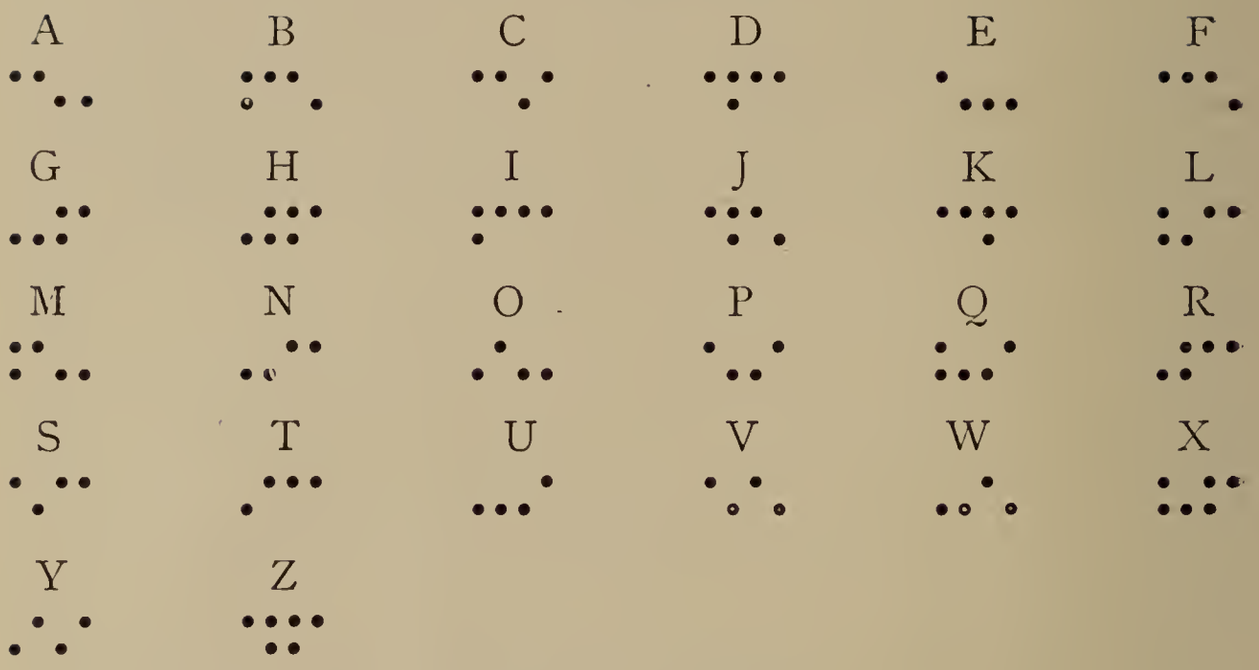
Second. Between all words leave a blank space equal to two points.

Third. In writing with the tablet, write from *right* to left. In writing with the Kleidograph or Stereograph, write from *left* to right.

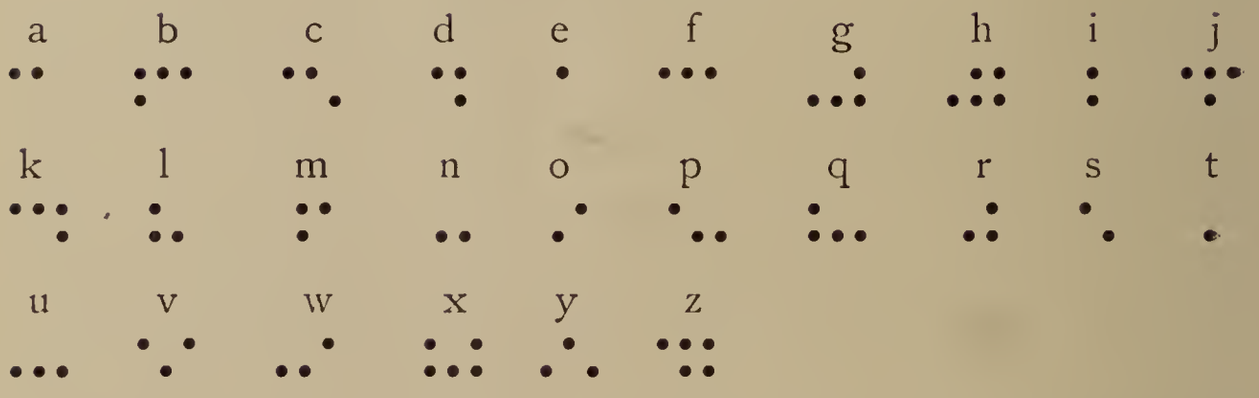
Written pages may be coated on the back side with a solution of shellac and alcohol.

THE ALPHABET.

CAPITAL LETTERS.



SMALL LETTERS.



It will be observed that the capital letters are derived from he small letters, by suffixing to each of them as many points as will form a new character four points in length, in the following manner:

First. When the small letter ends with a point in the upper row, as in the letter a, add the suffix in the lower row.

Second. When the small letter ends with a point in the lower row, as in c, or in both upper and lower rows, as in d, add the suffix in the upper row.

With the Kleidograph and Stereograph the small letters can be made into capitals by means of stylets which form larger points than those in the small letters.

NUMERALS.

1 2 3 4 5 6 7 8 9 0



Prefix, indicating that the characters which follow are numerals, ⠼ Thus, 1908, ⠼⠁⠚⠓⠊. The vertical line indicates a blank space equal to one point.

PUNCTUATION MARKS.

Period, ⠲ , preceded and followed by a blank space equal to two points.

Comma, ⠂ , preceded and followed by a blank space equal to two points.

Semi-colon, ⠆ , preceded and followed by a blank space equal to two points.

Colon ..... ⠒ Acute Accent.... ⠘⠌

Apostrophe ..... ⠄ Grave Accent.... ⠘⠡

Hyphen ..... ⠤ Circumflex..... ⠘⠩

Exclamation..... ⠖ Diæresis ..... ⠘⠒

Interrogation ..... ⠦ Cedilla (French).. ⠸⠯

Parenthesis* ..... ⠐⠣ Tilda (Spanish)... ⠸⠾

Asterisk ..... ⠐⠔ Italics..... ⠨⠨

Quotation* ..... ⠘⠦ Italics ended..... ⠨⠨⠄⠄

Dash ..... ⠠⠤

* Placed before and after the word or words affected by the sign.

ADAPTATIONS FOR GREEK.

Coronis ..... ⠈⠡ Ps ..... ⠏⠎

Long e..... ⠘⠑ Iota subscript..... ⠈⠅

Long o..... ⠘⠕ Rough breathing..... ⠈⠓

The accents are placed before accented letters and syllables, and are separated from them by one blank.

SIGNS OF ABBREVIATION.

First class: Abbreviation by initial capital letters. Any proper name may be represented by its initial letter. The same letter may stand for different proper names in different books, or in different parts of the same book, but they should not be used in such a way as to obscure the meaning.

In each case, the word to be abbreviated should be written in full when it first occurs.

When desirable, a full list of abbreviated words should accompany the book, with a partial list at the head of each chapter.

When an initial capital stands for a word, a word space should precede and follow it.

Second class: Abbreviations by small letters, to be used only as separate words.

ABBREVIATIONS BY SMALL LETTERS.

b	c	f	g	h	j	k
but	can	for	great	had	just	kind
⠃	⠉	⠋	⠛	⠓	⠚	⠅

n	p	s	u	v	w	y
not	part	some	under	very	will	you
⠝	⠏	⠎	⠥	⠧	⠺	⠽

ABBREVIATIONS FOR WORDS AND PARTS OF WORDS BY SIGNS OTHER THAN CAPITAL OR SMALL LETTERS.

and	almost	could	change	come	ever
⠯	⠁⠍	⠉⠙	⠡	⠒	⠑⠧

from	good	have	large	of	shall	their
⠋⠗	⠛⠙	⠓⠧	⠇⠁⠗	⠷	⠩	⠹

there	that	the	think	when	what
⠹⠗	⠞	⠮	⠹⠊	⠱	⠸⠱

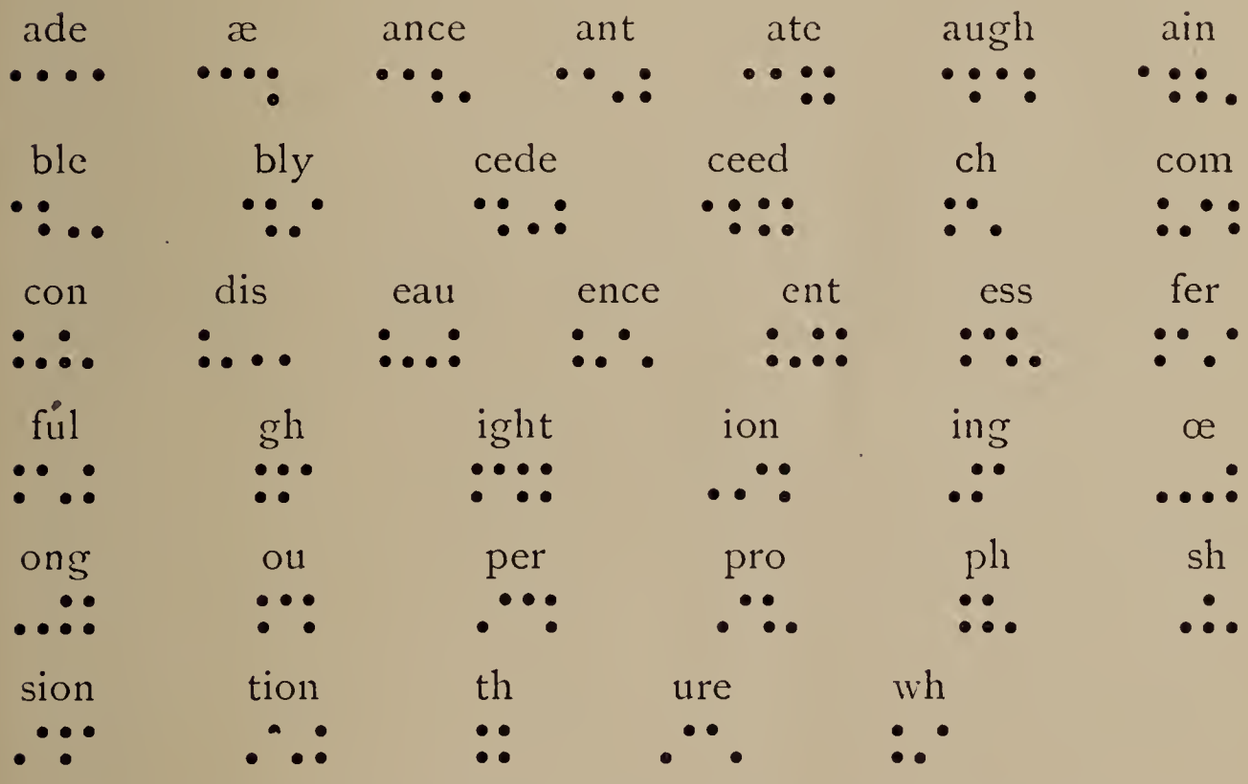
was	were	with	which	would
⠺	⠻	⠾	⠬	⠺⠙

These signs may stand for separate words, or may form parts of words.

In using a contraction to form part of a word, syllabication and pronunciation should be strictly observed.

Thus: Mo*th*er, not Mo*th*er; Finger, not F*ing*er; Andante, not *And*ante.

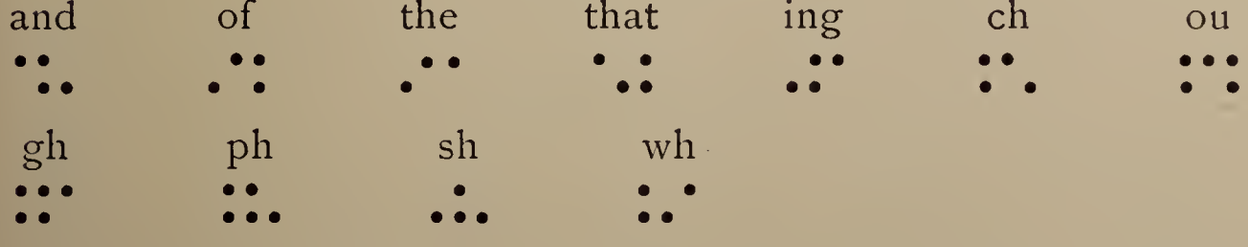
SIGNS FOR SYLLABLES, DIPHTHONGS, TRIPHTHONGS, DIGRAPHS, ETC.



It will be helpful for the student to arrange the contractions in reference to their base forms.

The Second base has but one contraction, viz: th ⠹

The Third base has 11 contractions, viz:



The Fourth base has 81 signs divided into nine groups of nine signs each.

The signs in each group of nine may be considered as made up of the signs formed on the Second base by a regular mode of compounding. Thus the signs of the Second base are:

a	d	l	m	n	o	r	s	th
⠁	⠙	⠇	⠍	⠝	⠕	⠗	⠎	⠹

Beginning with the first one, ⠁ a new series may be formed by adding to it each one in order thus: ⠁⠁ ⠁⠙ ⠁⠇ ⠁⠍ etc.

Beginning with the second one, ⠙ we have ⠙⠁ ⠙⠙ ⠙⠇ etc.

In this way the nine groups are formed. These signs represent 26 capitals, 9 punctuations and 47 contractions, one sign of the ninth group having a double use. The entire series in nine groups can be readily acquired on the principle of association.

The following are the signs of the Fourth base, arranged in nine groups:

FIRST GROUP.

ade	æ	ance	K	A	C
⠑	⠜	⠉	⠅	⠁	⠡

ant	F	ate
⠞	⠋	⠱

SECOND GROUP

D	augh	ain	Z	ble	bly
⠙	⠯	⠔	⠵	⠆	⠰

cede	J	ceed
⠢	⠚	⠒

THIRD GROUP.

L	com	con	X	dis	Q
⠇	⠒	⠒	⠭	⠲	⠟

eau	ence	ent
⠪	⠢	⠻

FOURTH GROUP.

I apostrophe ess hyphen M fer



ful B ight

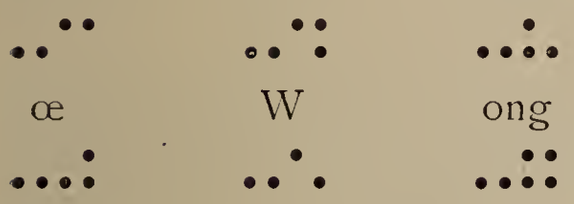


FIFTH GROUP.

N ion asterisk G dash U



œ W ong

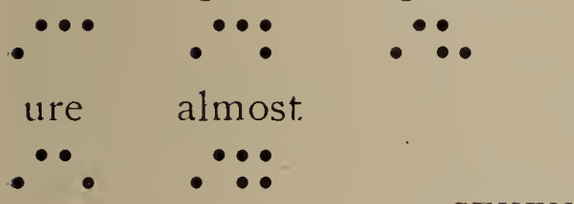


SIXTH GROUP.

T per pro sion O Y tion



ure almost

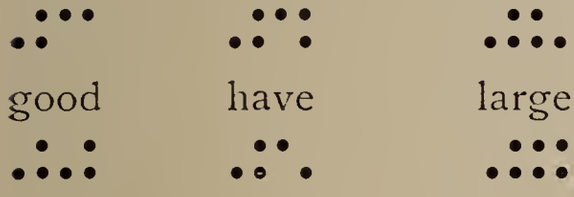


SEVENTH GROUP.

R could come H ever from



good have large

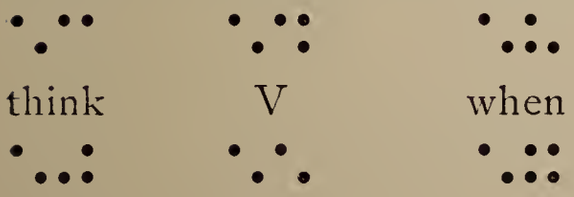


EIGHTH GROUP.

S shall their there E P

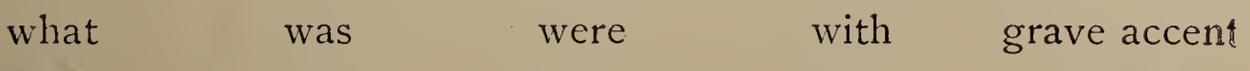


think V when

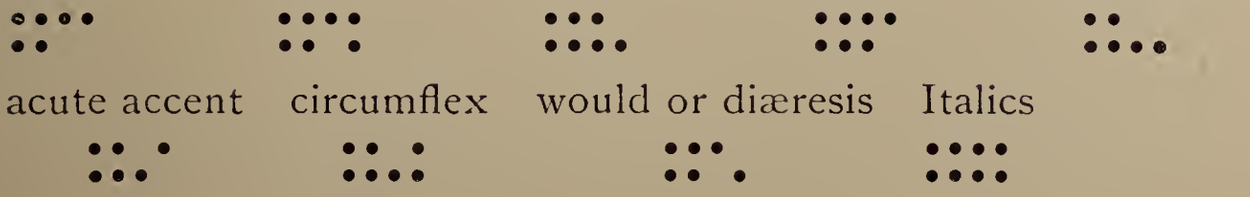


NINTH GROUP.

what was were with grave accent



acute accent circumflex would or diæresis Italics



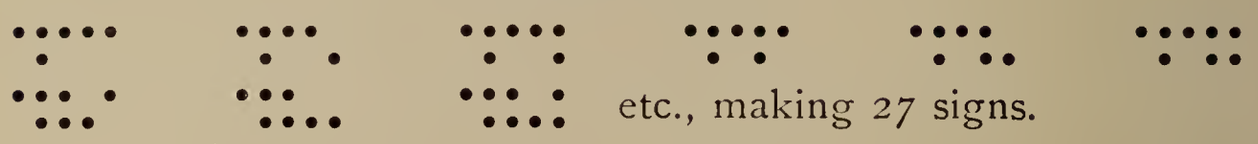
The Fifth base has 243 signs derived by suffixing to each of the 81 signs of the Fourth base the three signs respectively of the first base, viz: ⠁, ⠂ and ⠉. Thus:

FIRST GROUP.



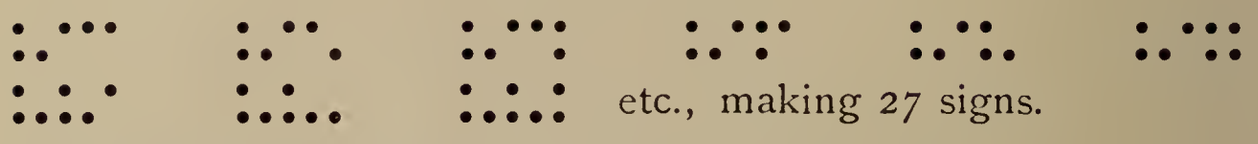
etc., making 27 signs.

SECOND GROUP.



etc., making 27 signs.

THIRD GROUP.

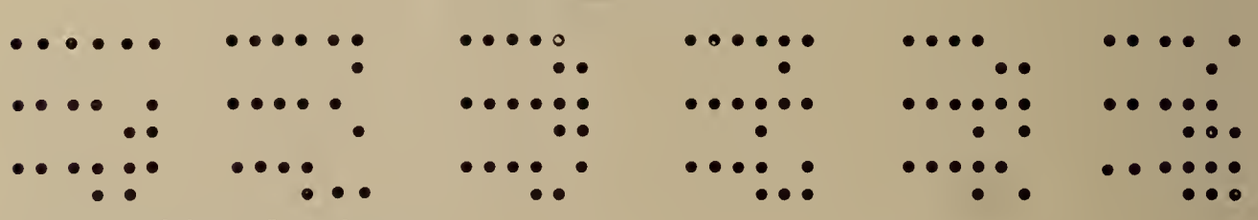


etc., making 27 signs.

The remaining six groups follow the same form.

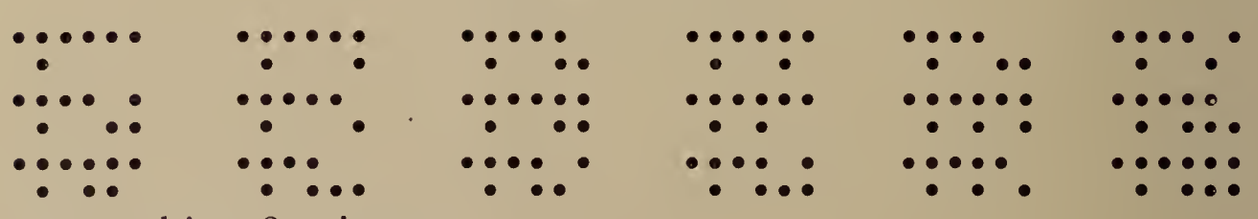
The Sixth base has 729 signs derived by suffixing to each of the 81 signs of the Fourth base the 9 signs respectively of the Second base. Thus:

FIRST GROUP.



etc., making 81 signs.

SECOND GROUP.



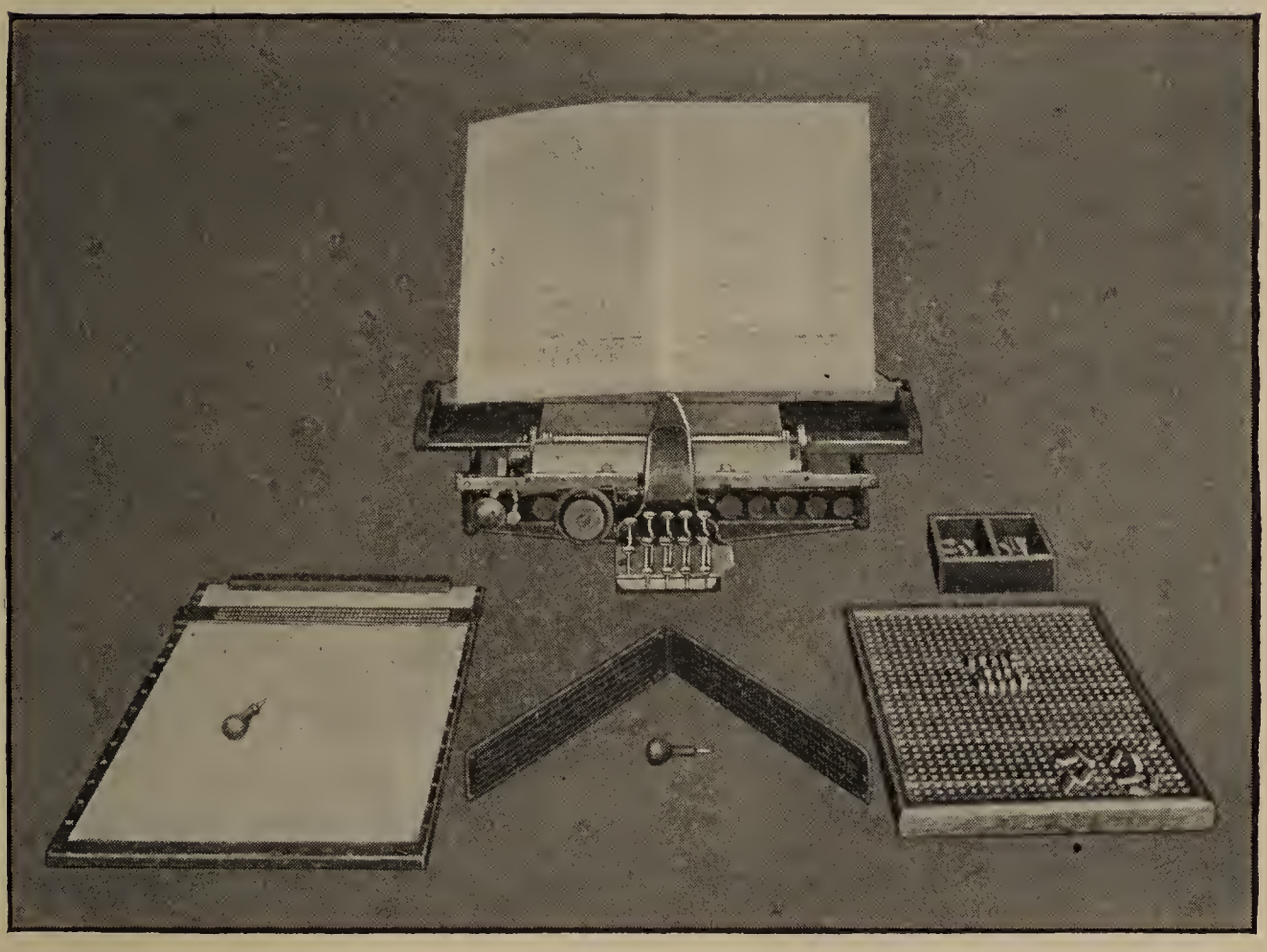
etc., making 81 signs.

The remaining seven groups are similarly formed.

The use of the signs of the Fifth and Sixth bases lies in an extension of the important field of contraction for both writing and printing, without the further development of which no economy in the bulk and cost of books can be hoped for beyond that already secured by the present practice of the New York Point System.

Larger bases than the Sixth are used for special purposes.

Kleidograph for Embossed Writing.



Desk Writing Tablet. Pocket Tablet. Frame and Type for Mathematics.

KEY

TO THE

NEW YORK POINT SYSTEM OF MUSICAL NOTATION.

Remark. In learning these signs it is well to describe them in two ways: *First.* By numbering the points, thus—D a quarter note ⠒⠂ 1, 3; 3, 2, 4; or, 1, 3, 7; 6, 8. *Second.* To give the alphabetic equivalent, thus—mezzo forte ⠄⠒⠂ | ⠂ | ⠄ s, d, blank, i, blank, e.*

Accent ⠄⠤⠂

Accelerando ⠄⠶⠂

Accidentals are placed before notes, intervals, turns and mordents. They are also sometimes placed after the turn and mordent signs, and in all cases the accidental is separated by one blank.

Appoggiatura, short ⠄⠐⠒

Appoggiatura, long ⠂⠄⠐⠒

Arpeggio ⠒⠒⠐

Arpeggio, *continuously* through both hands ⠒⠒⠐ | ⠄

A tempo ⠤⠤

Bar ⠤⠤ ; double bar ⠤⠤ | ⠤⠤

Bridge sign ⠂⠒⠂

Crescendo ⠄ | ⠂

Diminuendo ⠄ | ⠄ | ⠂

Discontinuance ⠂ When this sign is separated from other signs by *two* blanks it discontinues a preceding slur. When it discontinues any other sign *it follows such sign* and is separated from it by *one* blank.

Dolce ⠐⠄ | ⠄

* The vertical lines indicate a blank space made by omitting the points.

Dot. One point in the upper row after a duration sign, and separated from it by one blank. The double dot has two points in the upper row, separated from the duration sign and from each other by one blank, thus—C a quarter double dotted ⠸⠸⠄ | ⠐ | ⠐ The triple dot has three points.

Down bow ⠐⠸⠐

Finger signs. First, ⠐⠸⠸ ; second, ⠄⠸⠸ ; third, ⠐⠄⠸ ; fourth, ⠄⠄⠸ ; fifth, ⠐⠐⠸

Flat. One point in the lower row before a note, interval, turn or mordent, and separated from it by one blank. The double flat has two points in the lower row, separated from each other and from the sign which it affects by one blank.

Forte ⠸ | ⠐

Fortissimo ⠸ | ⠐ | ⠐ ; very fortissimo ⠸ | ⠐ | ⠐ | ⠐

Forte piano ⠸ | ⠐ | ⠸ | ⠄

Forzando ⠸⠐⠄

Group ⠄⠄⠐

Group discontinued ⠄⠄⠐ | ⠸

Half bow ⠄⠸⠄ | ⠄⠸⠸ | ⠸⠐⠐

Harmonic in guitar and in violin ⠄⠸⠸⠄

Heel in organ pedaling ⠄⠸⠸

Interval signs. First, ⠸⠸⠄ ; second, ⠐⠐⠄ ; third, ⠄⠸⠄ ; fourth, ⠸⠐⠄ ; fifth, ⠐⠸⠄ ; sixth, ⠸⠄⠄ ; seventh, ⠄⠐⠄ ; eighth, ⠐⠄⠄

Left foot in organ pedaling ⠸⠄⠸

Left hand ⠸⠄⠸

Lower half of bow ⠄⠸⠄ | ⠸⠄ | ⠸⠐⠐

Lower third of bow ⠄⠸⠄ | ⠄ | ⠸⠐⠐

Melody sign ⠐⠸⠐

Mezzo forte ⠐⠄⠸ | ⠸ | ⠐

Mezzo piano ⠐⠄⠸ | ⠸ | ⠄

Middle of bow ⠄⠸⠄ | ⠸⠐ | ⠸⠐⠐

Middle third of bow ⠄⠸⠄ | ⠸⠐ | ⠄ | ⠸⠐⠐

Mordent ⠐⠄⠸⠄ ; mordent inverted ⠐⠄⠸⠄ | ⠐⠄⠸⠄

Music ⠠⠄⠄ This is used in the body of *text* where an illustration of *music* occurs.

Music discontinued ⠠⠄⠄ | ⠂ or, word sign ⠄⠂⠄⠄ may be used.

Natural ⠂ One point in each row before a note, interval, turn or mordent, and separated from it by one blank.

Notes. The pitch sign for C is ⠒, for D is ⠤, for E is ⠢, for F is ⠔, for G is ⠦, for A is ⠖, for B is ⠴ The duration sign for a whole note is ⠒, for a half is ⠤, for a quarter is ⠢, for an eighth is ⠔, for a sixteenth is ⠦, for a thirty-second is ⠖, for a sixty-fourth is ⠴, for a one hundred and twenty-eighth is ⠴⠤, rarely used. When both pitch and duration are used, the pitch is written first, followed by the duration sign. Thus C a quarter ⠒⠢

Number sign ⠼ This sign shows that the characters following it will be numerals.

Nut of bow ⠄⠂⠄⠄ | ⠄⠄ | ⠂⠄⠄

Octave signs. First octave, ⠒⠄ ; second, ⠤⠄ ; third, ⠢⠄ ; fourth, ⠔⠄ ; fifth, ⠦⠄ ; sixth, ⠖⠄ ; seventh, ⠴⠄ ; eighth, ⠠⠴

Open string ⠄⠂⠄⠄ | ⠄⠴ | ⠠⠄

Pause ⠴⠤⠄

Pedal ⠄⠄⠠⠄

Pedal discontinued ⠄⠄⠠⠄ | ⠂

Piano ⠂ | ⠄

Pianissimo ⠂ | ⠄ | ⠄ ; very pianissimo ⠂ | ⠄ | ⠄ | ⠄

Piano forte ⠂ | ⠄ | ⠂ | ⠠

Pizzicato ⠄⠄⠄⠠

Point of bow ⠄⠂⠄⠄ | ⠠⠄⠄ | ⠂⠄⠄

Portamento ⠠⠄⠂⠤ placed before the note affected by it.

Pro forma ⠤⠄⠄

Rallentando ⠤⠒⠄⠄

Repeat part of a measure, or one or more measures ⠄⠄ viz, two points in the lower row.

Repeat note, chord, group or rest ⠲ viz, one point in the lower row.

Rest. Two points in lower row before the character expressing its length; thus, rest a whole, ⠒⠒⠒; rest a half, ⠒⠒⠤; rest a quarter, ⠒⠒⠆; rest an eighth, ⠒⠒⠂; rest a sixteenth, ⠒⠒⠄; rest a thirty-second, ⠒⠒⠲; rest a sixty-fourth, ⠒⠒⠦; rest one hundred twenty-eighth ⠒⠒⠔

Right foot in organ pedaling ⠶⠶

Right hand ⠶⠤

Ritardando ⠤⠶⠒

Ritenuto ⠶⠒

Rinforzando ⠶⠤⠒

Sforzando ⠶⠤⠒

Sharp. One point in the upper row before a note, interval, turn or mordent, and separated from it by one blank. The double sharp has two points in the upper row, separated from each other and from the sign which it affects by one blank.

Slur ⠲ | ⠶

Slur discontinued ⠶

Sostenuto ⠶⠒

Staccato ⠤⠲

Staccatissimo or very staccato ⠤⠲⠤⠲

Stroke of the glottis in singing ⠤⠲

Swell ⠤⠒⠤

Take breath in singing ⠤⠒

Tenuto ⠶⠒

Thumb in guitar ⠶ | ⠶

Tie ⠲⠤

Toe in organ pedaling ⠤⠶

Tremolo ⠲⠤⠒

Trill ⠶⠤⠲

Turn ⠶⠤⠲; turn inverted ⠶⠤⠲ | ⠶⠤⠲

Up bow ⠄⠆⠄

Upper half of bow ⠄⠆⠶ | ⠶ | ⠆⠶

Upper third of bow ⠄⠆⠶ | ⠤ | ⠆⠶

Whole bow ⠄⠆⠶ | ⠶⠤ | ⠆⠶

With sign ⠤⠄

Word sign ⠄⠆⠶ This is used in the body of *music* when *words* are to be used; at the close of the words the word sign with the discontinuance are used thus ⠄⠆⠶ | ⠆ or the music sign ⠤⠶ may be used.

WORKING RULES FOR THE MUSICAL NOTATION.

RULES FOR THE USE OF ABBREVIATIONS, APPOGGIATURAS, FINGER SIGNS, GROUPS, INTERVALS, MORDENTS, OCTAVES, REPEAT SIGNS, SIGNATURES, SLURS, TIME SIGNS, TURNS AND *WITH* SIGNS, ALSO SIGNS FOR DR. HUGO RIEMANN'S NOTATION.

ABBREVIATIONS.

Rule First. When two or more notes in succession are of the same length, the value of the first note only is expressed.

Rule Second. A succession of chords having seconds, thirds, fourths, fifths, sixths, sevenths or octaves, may be abbreviated by making the interval sign twice in the first chord and once in the last chord, followed by the discontinuance sign, and separated from it by one blank.

Rule Third. When the sign for staccato, accent, tenuto, sforzando, turn, trill, mordent, etc., appears on four or more successive notes, write such sign twice (separated from each other by two blanks) before the first of such notes, and once after the last of such notes, followed by the discontinuance sign.

APPOGGIATURAS.

Rule First. The sign •.•• always represents the short appoggiatura, the value of which need not be written.

Rule Second. When the appoggiatura is *long* the letter l will precede the sign •.•• thus, :.•.•• The value must be expressed.

Rule Third. When the appoggiatura consists of three tones or less, the sign must be placed before each note.

Rule Fourth. When the appoggiatura consists of four or more tones, make the sign ⠠⠄⠠⠠ twice before the first note and once after the last note, followed by the discontinuance sign, and separated from it by one blank.

FINGER SIGNS.

The finger signs are formed from the numerals ⠼, ⠳, ⠹. The numeral one with a point in the upper row before it makes first finger, with a point in the lower row before it makes second finger. The numeral three with a point in the upper row before it makes third finger, with a point in the lower row before it makes fourth finger. The numeral five with a point in the upper row before it makes fifth finger.

GROUPS.

Rule First. A single group is expressed by placing the group sign ⠳⠠ before the first note and after the last note of the group, followed by the discontinuance sign.

Rule Second. When a group is repeated, follow rule first and place a single point in the lower row once for each repetition.

Rule Third. In a succession of groups composed of different notes, the group sign is placed before each group, but the group and discontinuance signs may be omitted after each group except the last.

INTERVALS.

The intervals are: first, second, third, fourth, fifth, sixth, seventh and octave. The signs are formed by adding a single point in the lower row after the numeral showing the number of the interval. Thus, first interval, ⠼⠂; second interval, ⠠⠆; third interval, ⠳⠂, etc.

Rule First. In expressing chords, write the lowest note, then the intervals of the chord in order upward. Unless the interval

exceeds an octave, the intervals are all reckoned from the lowest note of the chord.

Rule Second. When an interval exceeds an octave it is expressed by the sign *with* ⠤, followed by the octave sign and then the note. Thus, ⠼⠒⠸⠸⠒⠸⠸⠒⠸⠸⠒⠸⠸⠒

Rule Third. Should more than one note exceed an octave, proceed as in rule second and reckon the intervals from the first note after the *with* sign. Thus, ⠼⠒⠸⠸⠒⠸⠸⠒⠸⠸⠒⠸⠸⠒⠸⠸⠒

Rule Fourth. The value of the lowest note only of a chord is expressed, and the intervals take the same value.

Rule Fifth. When any interval of a chord is changed by an accidental, such accidental sign should be placed before the interval sign affected and separated from it by one blank.

Rule Sixth. Finger signs are placed before intervals the same as before notes.

MELODY SIGN.

Rule First. The melody sign is ⠤⠼⠤ and is written before a note, when it is desired to distinguish it from the other notes.

Rule Second. When there are four or more melody notes in succession, write the melody sign twice before the first note and once with the discontinuance after the last one.

MORDENTS.

The mordent is indicated by the sign ⠤⠸⠸

Rule First. The sign of the mordent ⠤⠸⠸ is placed before the note affected, and is separated from it by two blanks.

Rule Second. The inverted mordent is expressed by the sign made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of the mordent sign *in ink print*, such sharp, flat or

natural should *precede* the sign for the mordent and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at right of the mordent sign *in ink print*, such sharp, flat or natural should *follow* the mordent sign and be separated from it by *one* blank.

Rule Fifth. When the mordent appears on four or more successive notes, write the sign ⠲⠒ twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign; thus, ⠲⠒ ⠸ ⠒

OCTAVE SIGNS.

The octaves are: first, second, third, fourth, fifth, sixth, seventh and eighth. The octave signs are formed by adding a single point in the upper row after the numeral showing the number of the octave. Thus, first octave, ⠼⠁; second octave, ⠼⠃; third octave, ⠼⠉, etc.

Rule First. The octave sign will *not* be placed before any note which is a second or third from the preceding note.

Rule Second. The octave sign will *not* be placed before any note which is a fourth or fifth from a preceding note, *unless* such note falls in a different octave.

Rule Third. The octave sign will *always* be placed before any note which is more than a fifth from the preceding note.

Rule Fourth. The same rules will regulate the use of octave signs before the *lowest* notes of chords.

REPEAT SIGNS.

Rule First. When part of a measure from the beginning is repeated, the repeat sign ⠒⠒ is made in the measure once for each repetition.

Rule Second. When a measure is repeated, the repeat sign ⠒⠒ is made once in each repeated measure. The bars must also be indicated.

Rule Third. When two or more measures are repeated the number sign ⠼ is written, then the numeral showing how many measures are to be repeated, and then the repeat sign made once for each repetition.

Rule Fourth. When at the end of a passage, any number of measures not including the last one of the passage, are repeated, the number sign ⠼ is written, and then the numeral which shows how many measures must be counted backward to the place where the repeat begins, then is written the number sign and numeral which shows how many measures are included in the repeat and then follows the repeat ⠒ sign made once for each repetition.

Rule Fifth. When a passage is repeated one or more octaves higher or lower, proceed as in rule first, second, third or fourth, as the case may require, and insert before the repeat sign the sign for the octave in which the repeated passage begins.

Rule Sixth. When a passage preceding the first double bar, or one included between two double bars, is repeated, write the double bar ⠒ | ⠒ followed by the repeat sign ⠒ and then the double bar.

Rule Seventh. When a note, chord, group or rest is repeated, it is expressed by placing one point in the lower row for each repetition.

Rule Eighth. A passage in which the order of tones by letter and the characters affecting them are the same consecutively as in a preceding passage, but which begins upon a different note, may be expressed by the repeat sign ⠒ followed by the *pro forma* sign ⠐⠒ and after it the note which begins the transposed form.

Rule Ninth. When the number sign is used in connection with the repeat sign, or when the double bar and repeat sign are used, the octave sign will be written at the beginning of the passage which follows the repeated passage.

SIGNATURES.

To indicate a signature, write a sharp or flat, as the case may be, then after one blank space write the number sign ⠼ followed by the numeral which shows the number of sharps or flats in the signature. Thus, ⠄ | ⠼⠓ | ⠆ gives a signature of two flats.

The signature is placed at the beginning of the right hand part of a piece, and is not written again unless a change occurs in the signature. It need not be placed at the beginning of the left hand part, but should be expressed in that part at a change of signature during the piece.

SLURS.

Rule First. The sign for the slur ⠄ | ⠐ is placed before the notes slurred. The sign for discontinuance ⠐ is placed after the notes slurred together and indicates the end of the slurred passage.

Rule Second. When a slur ends on the same note on which a new slur begins, write the second slur, then the note, and then the discontinuance of the first slur. This discontinuance cannot stop the second slur, as it had not slurred the note to any following note.

Rule Third. When the slurs meet between two notes and not on the notes, the end of the first slur will be written just after the second slur and separated from it by two blanks.

This need not be mistaken for the slur discontinuance in the compound slur, for two reasons: first, because there has been no sign for the compound slur, and second, the discontinuance is separated from the slur by two blanks instead of one.

SLURS—COMPOUND.

Rule First. When one slur ends two or more notes after the second slur begins, write the slur sign ⠄ | ⠐ at the beginning of the first slur, and two slur signs ⠄ | ⠐ | | ⠄ | ⠐ at the

beginning of the second slur; at the end of the first slur write ⠲ ⠇ ⠒ ⠇ ⠒; at the end of the second slur write ⠲ ⠇ ⠒ ⠒ ⠇ ⠲ ⠇ ⠒ ⠇ ⠒

Rule Second. When two slurs begin upon the same note but end upon different notes, make the slur sign twice at the beginning, and the discontinuance sign only at the end of the short slur; at the end of the long slur make the slur sign twice with the discontinuance.

Rule Third. When a long slurred passage includes a shorter slurred passage, the slurs neither beginning nor ending with the same note, make the slur sign twice at the beginning of the long slur, and make it once at the beginning of the short slur; at the close of the short slur make it once with the discontinuance ⠲ ⠇ ⠒ ⠇ ⠒; and at the end of the long slur make it twice with the discontinuance ⠲ ⠇ ⠒ ⠒ ⠇ ⠲ ⠇ ⠒ ⠇ ⠒

Rule Fourth. When two slurs begin upon different notes but end upon the same note, make the slur sign twice at the beginning of the first slur, and once at the beginning of the second slur, and at their close make the slur sign twice with the discontinuance.

TIME SIGNS.

To indicate the time of a piece, write the number sign and then the numeral which is the upper figure in ink print, followed by the numeral which is the lower figure, using one blank for each space. Thus, three four time, ⠼ ⠉ ⠀ ⠼ ⠙ ⠀ ⠼ ⠉ ⠉

If either the upper or lower number consists of two figures, as twelve or sixteen, then this number should be separated from the other by two blanks. Thus, twelve eight time, ⠼ ⠁ ⠃ ⠀ ⠼ ⠓ ⠀ ⠼ ⠁ ⠚ ⠀ ⠼ ⠓

The time sign follows the signature in the right hand part, and is not written again unless the time changes.

It need not be placed in the left hand part unless the time changes during the piece; then it is well to express it at the point of change.
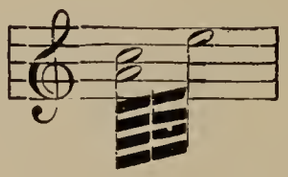
TREMOLO SIGN.

Rule First. When one note or chord is played tremolo, write the sign ⁘ then the note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in the tremolo, then the tremolo discontinue sign. Thus,



⁘ || ⁝ || ⁘ | 𝅝 || ⁝ || ⁘ | ⁝ || ∴

Rule Second. When two notes, a note and a chord, or two chords are alternated, write the tremolo sign, then the first note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in tremolo, then the note or chord which is played in alternation, followed by the tremolo discontinue sign. Thus,



⁘ || ⁝ || ⁘ || ∴ || ⁘ || ∴ || ⁘ | ⁝

Remark. In many cases the tremolo may be expressed by the use of the repeat sign without the tremolo sign, but in extended cases the use of the tremolo sign is more concise.

TURNS.

The turn is indicated by the sign ⁝⁘

Rule First. The horizontal turn is expressed by the sign ⁝⁘ placed before the note affected, and is separated from it by two blanks.

Rule Second. The inverted turn is expressed by the sign ⁚•⁚• made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *precede* the sign for the turn and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at the right of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *follow* the sign for the turn and be separated from it by *one* blank.

Rule Fifth. When the turn is placed after the note which it affects, in ink print, it will be expressed by writing the note, followed by the turn sign, separated by *one* blank. If any ambiguity should arise, as, when the turn has an accidental over it or the note a dot after it, it will be better to write the notes of the turn with their value as played, rather than to use the turn sign.

Rule Sixth. When the turn sign appears on four or more successive notes, write the sign ⁚•⁚• twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign; thus, ⁚•⁚• | ⁚

WITH SIGN.

When the notes of a chord are not of the same length, or where several notes are played against one or more notes of greater value, one class or kind of notes which compose the measure should be expressed, followed by the *with* sign •, and then the other notes which are played against those already written. Either the longer or shorter, or the higher or lower, may be written first, as will be most explicit. For the use of the *with* sign • in chords where an interval exceeds an eighth, see *Rule Second* for Intervals.

WORDS TO BE SET TO MUSIC.

Rule First. Words and music are written separately.

Rule Second. Write one syllable for each note unless otherwise indicated.

Rule Third. Write the bar sign in the text, preceded and followed by two blanks. The music sign is not needed.

Rule Fourth. When two or more syllables are sung to one whole note in the measure, as in chants, write all such syllables and then the bar.

Rule Fifth. When two or more syllables are sung to one note, there being other notes in the measure, write such syllables and then leave a space of three blanks before writing the next syllable.

Rule Sixth. When separate syllables of a word are sung to separate notes, the hyphen may be used, especially before the bar sign.

Rule Seventh. When one syllable extends over two or more notes, the slur sign in the music should show how long to continue that syllable. If no slur sign is used, a dash may be used after the syllable, either for each note or for each rhythmical division of the measure.

Rule Eighth. If rests occur in the music, rest signs will also be written in the text. The music sign is not needed.

THE RIEMANN SIGNS.

Dr. Hugo Riemann uses certain new signs of notation, the point print signs for which will be as follows:

Two diagonal strokes at the end of a slur, called the interrupted slur . | •.

A single or double vertical stroke across a staff line (or lying diagonally over a bar), called a reading mark | | • | |

An obtuse angle with the apex at the top, called rubato accent .• | .

A comma placed in a horizontal position, called the half tie ⠠⠂ | ⠒

A comma placed in a vertical position, called the comma ⠠⠠ | ⠠

An obtuse angle with the apex at the bottom and a numeral in the angle to indicate the number of measures in the meter, called great meter ⠠⠄ | ⠠ followed by the number sign and numeral.

NOTES ON SPACING.

There are two methods of spacing, viz, *open* and *close*.

In open spacing two blanks are regularly used between all single or simple signs, the parts of compound signs being separated by one blank.

In close spacing one blank is regularly used between all signs, except when two blanks are required to render the construction clear.

The open spacing obviates some problems which occasionally arise in close spacing, and hence may be preferred in writing from dictation.

THOROUGH BASS WRITING.

In elementary work in harmony, the position or soprano note of a chord is often indicated by a numeral (generally placed over the bass note) before the student meets with figuring for the indication of harmonies.

RULES FOR POSITION.

Rule First. The position will be expressed by the word sign ⠠⠍⠕⠎, followed by ⠠⠏, the initial of *position*, and then the number sign and numeral for position. Thus, C a whole note, position of the octave, ⠼⠉⠀⠀⠀⠀ ⠸⠸ ⠠⠍⠕⠎ ⠠⠏ ⠼⠁ ⠸⠸

Rule Second. In ink print, if the position is to be high, a plus sign is sometimes placed before the numeral, and if low, a minus sign is thus placed.

In point print the initial of the word *high* or *low* is used as the case may require. Thus, C a quarter, high position of the octave, ⠼⠉⠀⠀⠁ ⠸⠸ ⠠⠍⠕⠎ ⠠⠓ ⠼⠁ ⠸⠸ F a whole, low position of the third, ⠼⠋⠀⠀⠀⠀ ⠸⠸ ⠠⠍⠕⠎ ⠠⠇ ⠼⠉ ⠸⠸

Rule Third. If two positions are given to one chord the sign for position will be used with each numeral. Thus, C a half, position of the third and of the octave, ⠼⠉⠀⠀⠃ ⠸⠸ ⠠⠍⠕⠎ ⠠⠏ ⠼⠉ ⠼⠁ ⠸⠸ ⠠⠍⠕⠎ ⠠⠏ ⠼⠁ ⠸⠸

RULES FOR FIGURED BASS.

Rule First. The thorough bass figuring is expressed by the number sign and numerals. When two or more numerals are used they are separated from the number sign by one blank and from each other by two blanks. Thus, C a whole note figured six four ⠼⠉⠀⠀⠀⠀ ⠸⠸ ⠼⠋ ⠼⠙ ⠸⠸

Rule Second. When a note has more than one set of bass figurings the number sign will precede each set. Thus, G a

half, figured six four and then five three ⠼⠆⠼ ⠸⠸ ⠼⠼⠼ ⠸ ⠣⠣ ⠸⠸ ⠼⠼⠼ ⠸ ⠼⠆ ⠸⠸ ⠣⠼ ⠸⠸

Rule Third. An accidental which affects a numeral will precede it by one blank. Thus, C a whole note figured sharp six ⠼⠼⠼⠼ ⠸⠸ ⠼⠼⠼ ⠸ ⠔ ⠸ ⠣⠣ ⠸⠸

Remark. In ink print a line is sometimes drawn through a numeral to show that that interval is to be raised. In point print the proper accidental will be used with the numeral. Again, an accidental sometimes appears without a numeral and affects the third interval. In point print the accidental will precede the numeral *three* in such cases.

RULE FOR USE OF BOTH POSITION AND FIGURED BASS.

When a note has figuring for both position and bass, the position will follow the note and then the bass figuring, Thus, F a quarter, position of the third, figured five three and then four two ⠆⠆⠣⠣ ⠸⠸ ⠣⠼⠼⠣ ⠸ ⠔⠣ ⠸ ⠼⠼⠼ ⠸ ⠣⠣ ⠸⠸ ⠼⠼⠼ ⠸ ⠆⠆ ⠸⠸ ⠣⠣ ⠼⠼⠼ ⠸ ⠆⠆ ⠸⠸

RULE FOR NOTES FOLLOWING A NUMERAL.

Notes of the same value, but which follow any numeral, must have the value expressed, unless such notes are preceded by an octave sign or a bar. Thus, third octave E a quarter figured six, D a quarter figured six four, bar, C a quarter position of the octave, fourth octave C a quarter ⠣⠆⠆ ⠸⠸ ⠣⠼⠣⠣ ⠸⠸ ⠼⠼⠼ ⠸ ⠣⠣ ⠸⠸ ⠆⠆⠣⠣ ⠸⠸ ⠼⠼⠼ ⠸ ⠣⠣ ⠸ ⠆⠆ ⠸⠸ ⠣⠣⠣ ⠸⠸ ⠆⠆ ⠸⠸ ⠣⠼⠣⠣ ⠸ ⠔⠣ ⠸ ⠼⠼⠼ ⠸ ⠔⠄ ⠸⠸ ⠆⠆⠆ ⠸⠸ ⠆⠆ ⠸⠸

TREATMENT OF THE HORIZONTAL LINE FOUND IN FIGURED BASSES.

In ink print, figured basses and positions are sometimes abbreviated by means of horizontal lines, thus, a bass note figured *six* may have a line at the right of the six with a *five* under the line. The line shows the continuance of the six and

will be read six and then six five. In point print the numeral will be written whenever the line occurs.

Again, a position figure may have a line at the right of it, extending over the following note, which shows that the same soprano is retained. Thus, F position of the octave, with a line at the right of the numeral eight, extending over the next note G, which is figured seven, shows that the F, which was the octave position of the first chord, is retained in the soprano of the second chord. In point print the position of the *seventh* of the second chord should be expressed instead of the horizontal line.

Furthermore, the horizonal lines are sometimes used to indicate the continuance of the *same harmony* during a change of bass notes. Thus, G figured six four may have lines drawn at the right of the six and of the four; these two lines may pass under C, E and another G, followed by G figured five three. This indicates the chord of C in its second inversion, fundamental form, first inversion, and then again second inversion, followed by the chord of G. In point print each bass note will have its own figuring, viz: G six four, C five three, E six, G six four, and G five three.

VOCAL MUSIC ON THE TONIC SOL FA BASIS.

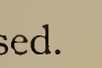
In this method the voice parts are written separately.

For singing, the tones of the scale are called (as pronounced) doh, ray, me, fah, soh, lah, te, and are represented as follows:

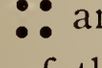
doh ray me fah soh lah te

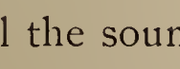


In vocal music, these signs and names are used instead of the letter names, c, d, e, f, g, a, b. All major scales are read as doh, ray, me, fah, soh, lah, te, doh, and all minor scales as lah, te, doh, ray, me, fah, soh, lah.

The time values are indicated in the same manner as when letters are used. Thus, doh a quarter is  ; te an eighth dotted is  , etc.

Above each scale tone except me and te, there is a sharp chromatic tone, and below each scale tone except doh and fah, there is a flat chromatic tone.

The names of the sharp chromatic tones are de, re, fe, se, le, giving the vowel its long sound. Thus the accidental sharp fah is written  and is sung fē.

The names of the flat chromatics are ta, la, sa, ma, ra, giving the vowel the sound heard in flat. Thus the accidental flat lah is written  and is sung lă.

When a change of key occurs, new tones not heard in the old key are introduced, and some tones of the old key are retained in the new key, but under different names, which are determined by the new key tone. Thus, in changing from the key of C to the key of G, the tone soh of the old key becomes doh in the new key, a new tone sharp fah, which is sung fe, being introduced, which tends strongly upward, and gives to soh the

strength and quality of doh. This new tone is then called te, while the other tones of the old key of C, which are used in the new key of G, also take their names according to their distance from the new doh or tonic.

At the point of change a tone which is common to the old and the new key is called a bridge tone.

Bridge tones are indicated by the bridge sign ⁝

The bridge tone is first written with the syllable belonging to it in the old key, followed by the bridge sign and then the syllable belonging to it in the new key.

The bridge signs are not used in a transient modulation, but only when the transition to a new key is complete.

LIST OF GENERAL ABBREVIATIONS.

WORD AND PART-WORD SIGNS.

For	ch	write	For	ph	write
"	ou	"	"	the	"
"	sh	"	"	and	"
"	th	"	"	of	"
"	wh	"	"	that	"
"	gh	"	"	ing	"

The use of the foregoing signs in the following lists is indicated by italics:

For	*Write*
Able, Ible, as ending	bl
Ab*ou*t	abt
Above	abv
Acc*ou*nt	acct
Accord*ing*	acrd*ing*
Accord*ing*ly	acrd*ing*l
After	af
Afterward	afwd
Again	agn
Against	agnst
Almost	al
Altoge*th*er	alg*th*r
Always	alws
Among	amg
Am*ou*nt	amt
Ano*th*er	an*th*r
Answer	ans
Any*wh*ere	any*wh*r
Because	bcs
Been	bn
Before	bfr
Begin, begun or began	bgn
Below	blw
Beneat*h*	bn*th*
Beside, besides	bsd, bsds
Between	btwn
Better	btr
Business	bzns
*Ch*ange	*ch*ng
*Ch*ang*ing*	*ch*ng*ing*

For	*Write*
Come	cm
Com*ing*	cm*ing*
Common	com
Convenient	convnt
Convenience	convnc
Conveniently	convntl
Could	cd
Definition	defntn
Demonstration	dmnstn
Differ	dfr
Difference	dfrnc
Different	dfrnt
Differently	dfrntl
Does	ds
Down	dn
Downward	dnwd
Ei*th*er	e*th*r
Else*wh*ere	ls*wh*r
Except	xcpt
Except*ing*	xcpt*ing*
Exception	xcptn
Express	xprs
Expressed	xprsd
Expression	xprsn
Extraordinary	xtrdny
First	fst
Forward	frwd
Found	fnd
Ful, as ending	fl
Fur*th*er	fr*th*r
General	gen

For	*Write*
Give	gv
Goes	gs
Gone	gn
Government	govt
Greater	gtr
Greatest	gtrst
Hence	hnc
Henceforth	hncfth
Henceforward	hncfwd
Here	hr
Hereafter	hrftr
Heretofore	hrtfr
Herewith	hrwth
Herein	hrn
Herself	hrsf
Him	hm
Himself	hmsf
His	hs
Instead	instd
Inward	inwd
Inwardly	inwdl
Itself	itsf
Kind	k
Kinds	ks
Know or knew	kn
Knows	kns
Known	knn
Knowing	kning
Large	lg
Less	ls
Like	lk
Likewise	lkws
Little	ltl
Live	lv
Made	md
Make	mk
Man	mn
Ment, as ending	mt
Might	mgt
Mister	Mr
Much	mch
Must	mst
Myself	msf
Nearly	nrly
Necessary	nec
Necessarily	necl
Neither	nthr
Neighbor	nbr
Ness, as ending	ns
Never	nv
None	nn
Nor	nr
Nowhere	nwhr
Object	obj
Objection	objtn
Occasion	ocsn
Often	ofn
Onward	onwd
Opinion	opn
Opportunity	optnty
Other	oth
Otherwise	othws
Outward	outwd
Outwardly	outwdl
Point	pnt
Principal or principle	prin
Probable	prbl
Probably	prbly
Quarter	qr
Quarters	qrs
Question	qn
Questionable	qnbl
Reference	rfnc
Right	rt
Rightly	rtl
Round	rnd
Self	sf
Several	svl
Should	sh
Sion, as ending	sn
Take	tk
Than	thn
This	ths
Tion, as ending	tn
Together	tgthr
Underneath	ndrnth
Understand	ndrstand
Unless	nls
Until	ntl
Upon	upn
Upward	upwd
Ward, as ending	wd
Was	ws
Were	wr
What	wht
Whether	whthr
When	whn
Where	whr
Wherefore	whrf
Wherein	whrn
Whereby	whrb
Whereto	whrt
Whereupon	whrpn
While	whl
Whose	whs
Whom	whm
Whomsoever	whmsvr
Willing	wling
You	y

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MUSICAL LITERATURE.

For	*Write*
Accent	ac
Accented	actd
Accidental	acl
Accompaniment	acmp
Action	actn
Alto	alt
Altered	altrd
Alternation	altrtn
Alternat*ing*	altrnt*ing*
Anticipation	antcpn
Anticipated	antcpd
Arpeggio	arp
Augmented	aug
Bad	bd
Bass	bs
Cadence	cad
Cadences	cads
Canto fermo	cf
*Ch*ord	*ch*
*Ch*ords	*ch*s
*Ch*romatic	*ch*ro
*Ch*romatically	*ch*romly
Consonance	cnsnc
Consonances	cnsncs
Consonant	cnsnt
Contrary	cont
Consecutive	consec
Concealed	concld
Counterpoint	cp
Degree	deg
Degrees	degs
Dependent	dep
Diatonic	dia
Diatonically	dialy
Diminished	dim
Dissonant	dis
Dissonance	disnc
Dominant	dom
Double	dbl
Doubled	dbld
Doubl*ing*	dbl*ing*
Example	ex
Exercise	exe
Fif*th*	f*th*
Finger	fng
Fingers	fngs
Finger*ing*	fng*ing*
First	fst
Four*th*	fr*th*
Fundamental	fndmtl
Good	gd
Harmony	har
Harmonic	harc
Harmonically	harcly
Hidden	hdn
Independent	indp

For	*Write*
Interval	int
Intervals	ints
Inversion	inv
Inversions	invs
Inverted	invd
Imperfect	imper
Leading tone	lt
Legato	leg
Lowered	lwd
Major	maj
Measure	msr
Measures	msrs
Mediant	med
Melody	mel
Melodic	melc
Melodies	mels
Metronome	met, or M
Minor	min
Modulate	mdlt
Modulation	mdltn
Modulations	mdltns
Modulat*ing*	mdlt*ing*
Motion	motn
Nei*gh*bor*ing* note	nbr*ing* nt
Nei*gh*bor*ing* notes	nbr*ing* nts
Nin*th*	n*th*
Octave	oct
Octaves	octs
Opus	op
Organ	org
Organ Point	org pnt
Parallel	par
Period	prd
Perfect	per
*Ph*rase	*ph*
Position	posn
Positions	posns
Practise	prc
Practised	prctd
Practis*ing*	prc*ing*
Preparation	prepn
Prepared	prepd
Principal	prin
Progression	prog
Progressions	progs
Progressed	progd
Raised	rsd
Resolve	res
Resolved	resd
Resolution	resn
Rhy*th*m	rh
Rhy*th*mic	rhc
Rhy*th*mical	rhcl
Rhy*th*mically	rhcly
Rhy*th*ms	rhs
Scale	sc

For	*Write*
Scales	scs
Second	scnd
Section	sec
Seven*th*	sv*th*
Six*th*	sx*th*
Sixteen*th*	sxn*th*
Soprano	sop
Staccato	stac
Subordinate	sub
Subdominant	subdom
Submediant	submed
Subtonic	subton
Substitution	substn
Substitut*ing*	subst*ing*
Supertonic	supton
Suspension	susp
Suspensions	susps
Suspended	suspd
Syncopation	syn
Syncopated	syntd
Tenor	ten
Ten*th*	tn*th*
Tonic	ton
Triad	tr
Triads	trs
Triplet	trp
Triplets	trps
Unaccented	unactd
Unison	un
Unisons	uns
Voice	vc
Voices	vcs

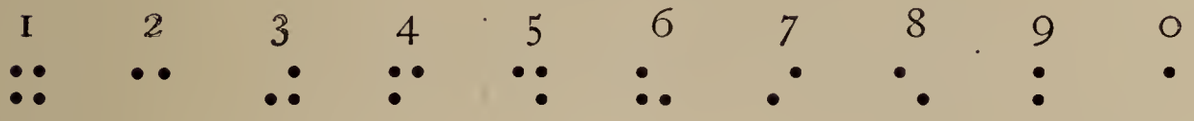
WORDS RELATING TO THE ORGAN.

For	*Write*
Bassoon	bsn
B*ou*rdon	brdn
*Ch*oir	*chr*
Clarinet	clr
Diapason	diap
Dulciana	dul
English Horn	Eng hn
Feet or Foot	ft
Flute	fl
Flute Traverse	fl trav
Fifteen*th*	ftn*th*
Gamba	gam
Gemshorn	gmshn
Harmonic Flute	harc fl
Hautboy	obo
Hohlflöte	hlfe
Keraulophon	ker
Manual	mnl
Mixture	mix
Open	opn
Pedal	ped
Pedals	peds
Piccolo	pic
Quint	qnt
Rohrflöte	rfl
Salicional	sal
Solo	sol
Sesquialtera	sesalt
Spitzflöte	spfl
Swell	sw
Stop	stp
Stops	stps
Stopped	stpd
Trombone	trom
Trumpet	trm
Twelf*th*	tlf*th*
Viola	vla
Violin	vln
Violoncello	cello
Vox Humana	v h
Waldflöte	wlfl

LIST OF SIGNS AND ABBREVIATIONS ADAPTED TO MATHEMATICS.

NUMERALS.

1 2 3 4 5 6 7 8 9 0



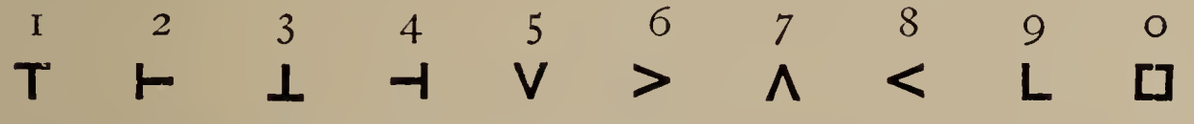
The sign ⠼, called number sign, is placed before these signs to show that they are used as numerals. These numerals are used in arithmetic and for all ordinary purposes.

The decimal point is ⠲

For algebra, however, the signs representing numerical and literal quantities should be quite distinct. Hence, in algebraic work the following signs are used for numerals.

In printed books:

1 2 3 4 5 6 7 8 9 0



In *written* algebra the numerals are:

1 2 3 4 5 6 7 8 9 0



The number sign is not used in connection with this series.

Sign for division ⠌

" " division ended ⠌⠇

" " equality ⠨⠅

" " exponent ⠈⠢

" " exponent ended ⠈⠢⠇

" " inequality (*greater* than) ⠣⠇⠲

" " " (*less* than) ⠣⠇⠲

" " infinity ⠨⠅⠨⠅

" " is to, in stating a ratio ⠒⠇⠲

" " as, in stating a proportion ⠒⠒

Sign for minus ⠒⠒

" " multiplication ⠐⠔⠒

" " multiplication ended ⠐⠔⠒ | ⠒

" " plus ⠐⠒⠔

" " plus and minus ⠐⠒⠔ | ⠒⠒

" " parenthesis ⠐⠒

" " double parentheses ⠐⠒⠐⠒

" " triple parentheses ⠐⠒⠐⠒⠐⠒

" " quadruple parentheses ⠐⠒⠐⠒⠐⠒⠐⠒

" " radical ⠔⠐⠒

" " radical ended ⠔⠐⠒ | ⠒

" " subscript ⠐⠔ | ⠒⠐

NOTE.—The vertical lines indicate a blank space made by omitting the points.

NOTE.—In *printed* algebra numerical quantities will be expressed by the **T V** signs, and all literal quantities by the alphabetic *point* signs. In *written* algebra point signs only are used.

SUGGESTIONS.

First. The structure of every expression should be carefully studied and fully understood before attempting to write it.

Second. The use of the parenthesis is of special importance, as it serves to identify quantities which should be construed together as one, and to distinguish the whole from the parts of an expression.

Third. The numerator of a fraction, unless it be a monomial, should be included in a single parenthesis followed by the sign for division, and then the denominator followed by the sign for division ended. The denominator may or may not be inclosed in parentheses, as the case may require.

Fourth. When the numerator or denominator is a fraction, it should be written as above, the whole fraction being included in a double parentheses.

If a fraction appears in both numerator and denominator, the whole expression should be included in a triple parentheses, the fractional numerators each in a double and the sub-numerators in a single parenthesis.

Fifth. In general, the parentheses should be used so as to secure an exact reading. A parenthesis of any grade greater than the single one will indicate that parenthetical quantities of lesser grade are included.

The above suggestions furnish a general idea of the plan by which any algebraic expression may be recorded in tangible form.

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MATHEMATICS.

For	*Write*
Add*ing*	ad*ing*
Addition	adtn
Algebra	alg
Algebraic	algc
Angle	ngl
Acute angle	ct ngl
Antecedent	antc
Binominal	bnl
Circle	cir
Circumference	crcm
Coefficient	coef
Comparison	comp
Compar*ing*	comp*ing*
Compared	compd
Consequent	cons
Continued	cont
Cube	cb
Decimal	dec
Denominator	dntr
Denominators	dntrs
Diameter	dmr
Difference	dif
Divide	dv
Divided	dvd
Divid*ing*	dvd*ing*
Dividend	dvnd
Division	dvn
Divisor	dvr
Elimination	elim
Equation	eqtn
Equivalent	eqv
Exponent	xpnt
Exponential	xpntl

For	*Write*
Extremes	xtms
Factor	ftr
Factor*ing*	ftr*ing*
First	fst
Fif*th*	f*th*
Follows	fols
Follow*ing*	fol*ing*
Form	fm
Formula	fmla
Four*th*	fr*th*
Fraction	ftn
Hexagon	xgn
Homogeneous	homo
Lateral	ltrl
Ma*th*ematics	ma*th*
Measure	meas
Measured	measd
Measur*ing*	meas*ing*
Member	mem
Members	mems
Minuend	mnd
Monomial	mon
Multiply	ml
Multiplied	mld
Multiple	mlpl
Multiplier	mlpr
Multiplic*and*	mlc*and*
Multiplication	mltn
Negative	neg
Negatively	negl
Nin*th*	n*th*
Numeral	nmrl
Numerical	nmcl

For	*Write*
Numerically	nmcly
Number	num
Numerator	nmr
Octagon	octgn
Obtuse angle	ob ngl
Order	ord
Operation	optn
Operations	optns
Parallel	par
Parallelogram	pargm
Paren*th*esis	prn*th*s
Pentagon	pngn
Perform	prfm
Performed	prfmd
Perform*ing*	prfm*ing*
Perpendicular	pr
Plane	pl
Polygon	plgn
Polynomial	plnl
Positive	pstv
Positively	pstvl
Prime	prm
Product	pdt
Proportion	prpn
Power	pwr
Powers	pwrs
Quantity	qnt
Quantities	qnts
Quadrilateral	qdl
Quotient	qnt
Radical	rdl
Radius	rad
Ratio of diameter to circumference	pi
Reciprocal	rcpl
Rectangle	rcngl
Reduce	rdc
Reduced	rdcd
Reduc*ing*	rdc*ing*
Remainder	rem
Represent	repr
Represented	reprd
Represent*ing*	repr*ing*
Require	req
Required	reqd
Right angle	rt ngl
Root	rt
Second	scnd
Secant	sec
Seven*th*	svn*th*
Similar	smlr
Six*th*	sx*th*
Subtraction	subtn
Subtrahend	subnd
Subtract	subt
Subtracted	subtd
Substitute	subst
Substituted	substd
Substitut*ing*	subst*ing*
Square	sq
Tangent	tan
Ten*th*	tn*th*
Time	tm
Times	tms
*Th*ird	*th*d
Transformation	trnsf
Transpose	trnsp
Transposed	trnspd
Transpos*ing*	trnsp*ing*
Transposition	trnsptn
Trinomial	tnl
Triangle	tngl
Value	val

In a similar manner abbreviations may be formed for the principal words of any subject. When these are used in printed books, an alphabetical list of the abbreviated words should be printed at the beginning of the book.

LIST OF PUBLICATIONS IN THE NEW YORK POINT PRINT.

These publications are obtained at the American Printing House for the Blind, Louisville, Ky.

LITERATURE.

Language.

	PRICE
Alphabet sheets by the 100	$0.50
A Class-Book in Etymology	2.80
Common-School Literature (3,000 Word Speller), Westlake	1.50
Composition and Rhetoric, Waddy, 2 volumes	7.00
English Dictionary, 3 volumes	10.50
English Grammar, Butler, 2 volumes	5.00
English Literature, Kellogg, 2 volumes	7.00
Exposition of New York Point Literary Notation, Part I	.30
Exposition of New York Point Literary Notation, Part II	.15
Exposition of New York Point Literary Notation, Part III	.15
Extracts from English Literature, Kellogg, 2 volumes	5.00
First Reader, Miss B	.15
Handbook of Punctuation, J. A. Turner	.75
Higher Lessons in English, Reed and Kellogg, 2 volumes	5.60
Illustrative Selections from American Literature, Painter, 2 volumes	5.00
Introduction to American Literature, Painter, 2 volumes	6.50
Language Exercises, Metcalf and Bright	2.80
Nature Readers, Seaside and Wayside Series, No. 1	.75
Nature Readers, Seaside and Wayside Series, No. 2	3.00
Nature Readers, Seaside and Wayside Series, No. 3, Part I	2.50
Nature Readers, Seaside and Wayside Series, No. 3, Part II	2.50
Nature Readers, Seaside and Wayside Series, No. 4, Part I	3.50
Nature Readers, Seaside and Wayside Series, No. 4 Part II	3.50
New Word Analysis, Swinton, 2 volumes	4.00
Our World Reader, No. 1, Mary L. Hall	3.50
Pieces for the Primary Class	.75
Point Primer, Wait	.15
Point Reader, No. 1	.25
Point Reader, No. 2	.40
Point Reader, No. 3	.40
Point Reader, No. 4	.40
Point Reader, No. 5	.40
Point Reader, a continuation of Appleton's Readers, No. 6	2.40
Point Reader, a continuation of Appleton's Readers, No. 7	2.40
Point Reader, a continuation of Appleton's Readers, No. 8	2.80
Progressive Reading Course, with capitals, etc., Aldrich and Forbes—	
Reader No. 1, Part I, pamphlet	.40
Reader No. 1, Part II, pamphlet	.40
Reader No. 2, Volume I	.50
Reader No. 2, Volume II	.50

Progressive Reading Course, with capitals, etc., Aldrich and Forbes—	
Reader No. 2, Volume III	$0.50
Reader No. 3, Volume I	.60
Reader No. 3, Volume II	.60
Reader No. 3, Volume III	.60
Reader No. 3, Volume IV	.60
Reader No. 4, Part I, Volume I	1.25
Reader No. 4, Part I, Volume II	1.25
Reader No. 4, Part II, Volume I	1.25
Reader No. 4, Part II, Volume II	1.25
Reader No. 5, Part I, Volume I	2.00
Reader No. 5, Part I, Volume II	2.00
Reader No. 5, Part II, Volume I	2.00
Reader No. 5, Part II, Volume II	2.25
Spanish Stenographic New York Point System	.15
Stories for Children (in graded-sized type), Mrs. Lane	.75
The Child's First Reader, Cyr	1.25
The Child's Second Reader, Cyr	2.00
The Child's Third Reader, Cyr	3.50
The Child's Fourth Reader, Cyr, 2 volumes	7.00
The Child's Fifth Reader, Cyr, 2 volumes	7.00
The Rational Spelling Book, Dr. J. M. Rice, 9 pamphlets, each	.30
Two Book Course in English, Mary E. Hyde, Book I	3.50
Two Book Course in English, Mary E. Hyde, Book II, 2 volumes	7.00
Word-Building, Reed and Kellogg	3.50
Word-Method Speller, W. Swinton	2.80
Word-Primer, W. Swinton	.75
Words and Letters for Spelling Frames, per 100	.15
Words and Their Uses, R. G. White, 2 volumes	7.00
Words and Their Ways in English Speech, J. B. Greenough, 2 volumes	7.00

Poetry and Poetic Dramas.

A Midsummer Night's Dream (Rolfe's Notes), Shakespeare	2.00
As You Like It (Rolfe's Notes), Shakespeare	2.00
Dante's Inferno, condensed	.55
Early English Ballads, J. S. Clark	.50
Enoch Arden; The Lotus Eaters, Tennyson	.60
Essay on Man, Pope, Nos. 83, 84, from English Classics	1.25
Evangeline, Longfellow, with notes	1.00
Elegy, Gray	.40
Faust, A Tragedy, Goethe, translated by Bayard Taylor, 2 volumes	7.00
Fire Worshippers, from Lalla Rookh, Moore	.50
Hamlet (with Rolfe's Notes), Shakespeare	3.50
Homer's Iliad, Books 1, 6, 22, 24, Pope	2.00
Idylls of the King; Enid, Elaine, Guinevere, and the Coming of Arthur, A. Tennyson	3.50
In Memoriam, A. Tennyson, No. 57, from English Classics	1.50
Julius Cæsar (with Rolfe's Notes), Shakespeare	3.50
King John, Shakespeare, with Rolfe's Notes	3.00

King Lear (Rolfe's Notes), Shakespeare	$3.50
King Richard III (with Rolfe's Notes), Shakespeare	3.25
Lady of the Lake (condensed), Scott	1.75
L'Allegro, Il Penseroso, Comus, Lycidas, Hymn on the Nativity, Milton	2.25
Lays of Ancient Rome, Macaulay	2.00
Macbeth (with Rolfe's Notes), Shakespeare	3.00
Marmion, Scott	2.50
Memory Gems, compiled by W. A. Bowles, Prin. Virginia Blind School	.25
Othello (with Rolfe's Notes), Shakespeare	3.00
Palamon and Arcite, Dryden	1.75
Paradise Lost, complete, 2 volumes	7.00
Romeo and Juliet (Rolfe's Notes), Shakespeare	3.00
Samson Agonistes, Milton, Nos. 110, 111, from English Classics	1.50
Saul and Other Poems, R. Browning, No. 210, from English Classics	1.25
Select Poems	2.75
Selections from Poems by Mrs. Browning	.40
Selections from Poems by Robert Browning	.60
Selections from Burns	2.25
Selections from Holmes	2.80
Selections from Longfellow	2.80
Selections from Whittier	2.80
Selections from Schiller's Poems and Ballads	1.50
She Stoops to Conquer, Goldsmith	2.25
Snow-Bound, Whittier	.25
Sohrab and Rustum, Arnold	.50
Thanatopsis and Other Poems, Bryant	.50
The Armada and Other Poems, Macaulay	.60
The Ancient Mariner, Coleridge	.50
The Deserted Village, Goldsmith	.50
The Golden Treasury, Francis T. Palgrave, 2 volumes	7.00
The Life and Death of Jason, Morris	.60
The Merchant of Venice (Rolfe's Notes), Shakespeare	3.50
The Pilgrimage of Childe Harold, Byron	3.50
The Princess, Tennyson	2.00
The Prisoner of Chillon, Byron	.25
The Queen's Wake, Hogg	.40
The Taming of the Shrew (with Rolfe's Notes), Shakespeare	2.50
The Song of Hiawatha, H. W. Longfellow	2.50
The Tempest, Shakespeare	3.00
The Vision of Sir Launfal, Lowell	.25
Twelfth Night (Rolfe's Notes), Shakespeare	2.50

Essays, Novels and Prose Dramas.

A Day in Athens with Socrates, Plato	2.75
An Old-Fashioned Girl, Louisa M. Alcott	7.00
Beside the Bonnie Brier Bush, Maclaren	3.50
Bob, Son of Battle, Olivant, 2 volumes	6.00
Conduct of Life, Emerson, 2 volumes	7.00
Colonel Carter of Cartersville, F. Hopkinson Smith	3.00

Cranford, Mrs. E. C. Gaskell, 2 vols., gift of Miss Nina Rhoades	$6.00
Daphne, Margaret Sherwood	2.00
David Copperfield, C. Dickens, 6 volumes	21.00
English Humorists, Thackeray, 2 volumes	4.00
Essay on Burns, Carlyle	2.00
Essay on Milton, Macaulay	2.00
Essay on Pilgrim's Progress, Macaulay	.60
Fisherman's Luck, Rev. H. Van Dyke	3.00
Henry Esmond, Thackeray, 3 volumes	10.50
Ivanhoe (condensed), Scott	2.25
Kenilworth (condensed), Scott	2.00
Little Miss Phoebe Gay, Helen D. Brown	2.00
Middlemarch, George Eliot	17.50
New Chronicles of Rebecca, Kate Douglas Wiggin, 2 volumes	6.00
Optimism, Helen Keller	.50
Paolo and Francesca, a tragedy in four acts, S. Phillips	.85
Picciola, Saintaine, 2 volumes	6.00
Quentin Durward, Sir Walter Scott, 3 volumes	10.50
Rebecca of Sunnybrook Farm, Kate Douglas Wiggin, 2 volumes	6.00
Richelieu, Bulwer	2.00
Selected Stories, T. B. Aldrich, 2 volumes	5.00
Selections from "Character," Smiles	3.50
Selections from "Discourses on Art," Reynolds	1.50
Selections from Bacon's Essays	.50
Selections from Dooley, F. P. Dunn	.50
Selections from Tales from Shakespeare, by Charles and Mary Lamb, 2 volumes	5.00
Self-Help, Smiles, 3 volumes	10.50
Silas Marner, George Eliot	3.50
Sir Roger de Coverly Papers, Addison	.60
Six Select Stories	3.50
Sketch Book, Washington Irving, 3 volumes	10.50
Spectator Papers, Addison	.75
Tale of Two Cities, Dickens, 3 volumes	10.50
Talks with Athenian Youths, Plato	2.50
Talks with Socrates About Life, Plato	2.50
That Preston Girl, Nina Rhoades	3.50
The American Scholar, Emerson	.60
The Bar Sinister, Richard Harding Davis	.75
The Buller-Podington Compact, F. R. Stockton	.85
The Battle Ground, Ellen Glasgow, 2 volumes	7.00
The Day's Work, Rudyard Kipling, 2 volumes	7.00
The Golden Age, Kenneth Grahame	3.00
The Heart of the Ancient Wood, Roberts	3.25
The House of the Seven Gables, Hawthorne, 2 volumes	7.00
The Last of the Mohicans, Cooper, 3 volumes	10.50
The Maine Woods, H. D. Thoreau, 2 volumes	7.00
The Man Without a Country, Rev. E. E. Hale, D.D	.40
The Old Manse and a Few Mosses, Hawthorne	1.50
The Oregon Trail, Francis Parkman, 2 volumes	7.00

The Pilot (condensed), Cooper, 2 volumes	$7.00
The Queen's Twin and Other Stories, Sarah O. Jewett	3.00
The Strenuous Life, Theodore Roosevelt	3.50
The Virginian, Owen Wister, 3 volumes	9.00
Treasure Island, R. L. Stevenson	3.50
Undine, De La Motte Fonque	2.50
Via Crucis, F. Marion Crawford, 2 volumes	7.00
Virginibus Puerisque, R. L. Stevenson	3.50
Voyage to Brobdingnag, Swift	.75
Voyage to Lilliput (condensed), Swift	.50
Wild Animals I Have Known, E. Thompson-Seton	3.00

History and Biography.

About Old Story Tellers, D. G. Mitchell	3.25
Abraham Lincoln, C. Schurz	1.00
A Bird's-Eye View of Our Civil War, T. A. Dodge, 2 volumes	6.00
Adams and Jefferson, Webster	.50
A History of the American Nation, A. C. McLaughlin, 3 volumes	10.50
Ancient Achievements, J. Lord, LL.D., 2 volumes	6.00
Ancient History for Beginners, G. W. Botsford, Ph.D., 3 volumes	9.00
A Short History of the English People, J. R. Green, 9 volumes	31.50
Augustus Cæsar and the Organization of the Roman Empire, J. B. Firth, B.A., 2 volumes	7.00
Autobiography of Benjamin Franklin	3.50
Beginnings of New England, Fisk, 2 volumes	6.00
Boone and Other Pioneers	2.25
Brief History of the United States, Barnes, 3 volumes	8.40
Bunker Hill Orations, Webster	.75
Cicero, and the Fall of the Roman Republic, Strachan-Davidson, 2 volumes	7.00
Clive, Macaulay	2.25
Conquest of Granada, Irving, 3 volumes	10.50
Conciliation with American Colonies, Burke	1.75
Critical Period of American History, Fisk, 2 volumes	7.00
Dutch and Quaker Colonies in America, Fisk, 4 volumes	13.00
English History, Montgomery, 3 volumes	10.50
Four Georges, Thackeray	2.75
Frederick the Great, Macaulay	2.50
Frontenac (New France), Parkman, 2 volumes	7.00
General History (Civilization), Barnes, 2 volumes	6.00
General History (Political), Barnes, 3 volumes	7.20
Heroes and Hero Worship, Carlyle, 2 volumes	6.00
Hero Tales from American History, Lodge and Roosevelt	3.50
Imperial Antiquity, John Lord, LL.D., 2 volumes	6.00
Jewish Heroes and Prophets, J. Lord, LL.D., 2 volumes	7.00
Julius Cæsar. Heroes of the Nation Series, Fowler, 2 volumes	7.00
La Salle and the Discovery of the Great West, Parkman, 2 volumes	7.00
Leading Facts in French History, D. H. Montgomery, 2 volumes	7.00
Literary Friends and Acquaintances, Howells, 2 volumes	6.25

Mahomet, Irving, 2 volumes	$6.00
Napoleon, W. O'Conners Morris, 2 volumes	7.00
Old Virginia and Her Neighbors, Fisk, 4 volumes	12.00
Outlines of History, Swinton, 3 volumes	9.00
Peter the Great, Motley	2.00
Pioneer History Stories, C. McMurray	3.50
Pioneers of France in New World, F. Parkman, 2 volumes	7.00
Primary History of the United States, Barnes	2.80
Representative Men, Emerson	3.50
Revolt of the Tartars, De Quincey	1.50
Robert E. Lee, H. A. White, 3 volumes	9.00
Samuel Johnson, Macaulay	1.50
Selections from Plutarch's Lives, 3 volumes	10.50
Successors to Mahomet, Washington Irving, 2 volumes	7.00
Sir Walter Scott, Morley	3.50
Socrates, Plato	2.75
Stories of Great Americans, Eggleston	1.50
Stories from Scottish History, Rolfe	3.50
The American Revolution, Fisk, 4 volumes	13.00
The Conspiracy of Pontiac, Parkman, 3 volumes	10.50
The Discovery of America, Fisk, 5 volumes	15.00
The Jesuits in North America, Francis Parkman, 3 volumes	10.50
The Life and Writings of Addison, Macaulay	2.00
The Making of an American, Jacob A. Riis, 2 volumes	6.00
The Middle Ages, John Lord, LL.D., 2 volumes	7.00
The Old Pagan Civilization, J. Lord, LL.D., 2 volumes	6.00
The Story of My Life, Helen Keller, 2 volumes	7.00
The Story of the Greeks, H. A. Guerber, 2 volumes	4.00
The Story of the People of England in the Nineteenth Century, Justin McCarthy, 2 volumes	7.00
United States History, McMaster, 3 volumes	10.50
Up from Slavery, Booker T. Washington	3.50
Warren Hastings, Macaulay	3.50
William E. Gladstone, James Bryce	.75
Young People's History of England, Miss Yonge	3.50
Young People's History of France, Miss Yonge, 2 volumes	5.60
Young People's History of Greece, Miss Yonge	3.50
Young People's History of Rome, Miss Yonge	3.50

Latin.

Beginners' Latin Book, Collar and Daniell, 2 volumes	4.00
Cæsar's Commentaries	2.00
Exercises in Latin Prose Composition, E. Jones, A.M	3.50
Introduction to Virgil's Æneid, C. Knapp, Ph.D	2.00
Latin Grammar, Allen and Greenough, 3 volumes	10.50
Latin Literature, J. W. McKail, 2 volumes	6.00
Latin Vocabulary, Allen, 3 volumes	6.00
Latin Vocabulary, for Beginners' Latin Book	3.50

Notes on Cæsar's Commentaries, Greenough and Daniell, 3 volumes	$9.00
Six Orations of Cicero, with notes, Allen and Greenough	3.50
Against Catiline, No. 1	.50
Against Catiline, No. 2	.40
Against Catiline, No. 3	.40
Against Catiline, No. 4	.40
For Archias	.40
For the Manilian Law	.75
Talks with Cæsar	1.50
The Eclogues of Virgil, Greenough's Notes, in 1 volume	3.50
Separately in pamphlets	.30
Virgil's Æneid, Books 1, 2, 3, 4, 5, 6, Greenough's Notes, 2 volumes	7.00
Separate books in pamphlets	1.00

French Text.

Advanced French Composition, François, 2 volumes	7.00
A French Grammar, Fraser and Squair, 5 volumes	17.50
A French Reader, with vocabulary, Aldrich & Foster, 3 volumes	10.50
Bonaparte en Egypte, Thiers	3.00
Foundations of French, Aldrich & Foster	3.50
Hernani, Hugo, 2 volumes	5.00
Introduction to French Prose Composition, François	2.00
L'Abbé Constantin, François	3.50
La Fontaine's Fables Choisies, Leon Delbos	3.25
Le Misanthrope, Charles A. Eggert	3.50
Les Trois Mosquetaires, Dumas, 2 volumes	7.00
Le Voyage de Monsieur Perrichon, John R. Effingen	3.25
Madame Thérèse, Erckmann-Chatrian, French text with English notes, F. Bôcher, 2 volumes	7.00
Modern French Lyrics, B. L. Bowen, Ph. D	3.50

German.

A Practical German Grammar, Calvin Thomas, 4 volumes	14.00
Bilderbuch ohne Bilder, German text, Hans Christian Andersen	3.00
Die Erhebung Europas, Gegen Napoleon 1, Sybel, German text	3.50
Die Journalisten, Gustav Freytag	
Die Jungfrau von Orleans, Schiller, German text, Introduction by J. Nichols	3.00
Einer Musz Heiraten, Alex Wilhemi, and Eigensinn, Roderick Benedix	2.50
Emilia Galotti, Lessing	3.50
Fritz auf Ferien, Hans Arnold, German text	1.00
German Lessons, Harris	3.50
German Reader, Harris, 2 volumes	6.00
German Vocabulary	3.50
Hermann und Dorothea, German text, Goethe, 2 volumes	6.00
Historische Erzaehlungen, German text, Dr. F. Hoffman	3.00
History of German Literature, R. W. Moore, 2 volumes	6.00
Immensee, Theodor Storm, German text	1.50
Karl der Grosse, Gustav Freytag, 2 volumes	6.00

Maria Stuart, Schiller, German text, 3 volumes	$9.00
Minna von Barnhelm, G. E. Lessing, German text	3.00
Selections from Heine's Poems, German text, H. S. White	3.00
Wilhelm Tell, Schiller, German text	3.50

Mathematics.

Algebra, Peck, 2 volumes	5.60
Arithmetic Without a Pencil, Edith M. Joy, 2 volumes	4.00
Book of Diagrams from Wells' Plane Geometry	1.00
Captions from Wells' Plane Geometry (Demonstrations and cuts omitted)	3.50
Essentials of Algebra, Webster Wells, 2 volumes	7.00
Logarithmic Tables of Natural Sines, Cosines, Tangents and Cotangents	2.50
Logarithmic Tables of Numbers, Wells	1.50
Logarithmic Tables of Sines, Cosines, Tangents and Cotangents, Wells	4.00
Multiplication Tables by the 100	1.00
Mental Arithmetic, Colburn	2.00
New Primary Arithmetic, J. H. Walsh	3.50
New Grammar School Arithmetic, J. H. Walsh, 4 volumes	14.50
Plane Geometry in full, 2 volumes, Wells	5.60
Primary Arithmetic Reader, Hall	.75
Solid Geometry, Wells	3.50
Trigonometry, Wells	3.50
Written Arithmetic, Robinson, 3 volumes	8.40

Philosophy.

A Primer of Psychology, Ladd	3.50
Ethics, Mrs. Julia M. Dewey	3.00
Mental and Social Culture, Loomis	3.50
Psychology, William James, 3 volumes	10.50
The Story of the Mind, J. M. Baldwin	3.50

Economics.

American Politics, Johnston, 2 volumes	6.00
Constitution of the United States and Declaration of Independence	.75
Civil Government in the United States, Fisk, 2 volumes	7.00
Elements of Sociology, F. H. Giddings, 2 volumes	7.00
First Presidential Message of Theodore Roosevelt	1.40
Outlines of Economics, R. T. Ely, 2 volumes (Chautauqua Edition)	7.00

Science.

A Popular Zoölogy, J. N. Steele, Ph.D, and J. W. B. Jenks, A.M	3.50
Elements of Astronomy, C. A. Young, 3 volumes	10.50
Elements of Physics, Gage, 3 volumes	10.50
Elementary Geology, Tarr, 2 volumes	7.00
First Steps in Scientific Knowledge, Paul Bert—	
Vol. I. Animals	1.50
Vol. II. Plants, Stones and Soils	1.50
Vol. III. Physics and Chemistry	2.50
Vol. IV. Animal and Vegetable Physiology	1.50
The same, complete in 3 volumes	6.00

New Geological Story, Dana $3.50
Popular Chemistry, Steele, 2 volumes 7.00
Science Primer of Astronomy, Lockyer 1.75
Selections from Chapters on Animals, Hammerton 3.50
Sound and Its Phenomena, E. C. Brewer 3.50
The Story of the Earth, H. G. Seeley, F.R.S 3.00
The Story of the Earth's Atmosphere, Douglas Archibald, M.A 3.00
The Story of Germ Life, H. W. Conn 3.50
The Story of the Plants, Grant Allen 3.50
The Students' Helmholtz, J. Broadhouse, 2 volumes 7.00

Technical Works.

How to Knit and Crochet, Mrs. H. E. Pierson ..... .50
The Practical Piano Tuner, Charles E. Moscow ..... .50
Tuners' Guide; Tuning the Pianoforte, W. Geib 2.00

Physiology.

Applied Physiology, F. Overton, A.M., M.D., 2 volumes 7.00
Physiology, Huxley, 2 volumes 7.00
Temperance Physiologies (Pathfinder Series), 3 volumes—
Child's Health Primer 1.50
Young People's Physiology 3.00
Steele's Abridged Physiology 3.00

Geography.

Cardboard Maps, bound in 3 volumes, 18 x 19 inches 20.00
Essentials of Geography, Fisher 2.80
Geography, Werner, 2 volumes 6.50
Home Geography, Part I, Tarr & McMurry 1.25
Home Geography, Part II, Tarr & McMurry 3.50
Home Geography, Part III, Tarr & McMurry 7.00
Home Geography, Part IV, Tarr & McMurry 7.00
Physical Geography, Maury, 2 volumes 5.60

Travels and Adventures.

A Handbook of Modern Japan, E. W. Clement, 2 volumes 6.00
Among the Rockies, No. 11, from the Companion Library 1.50
An Adventure with a Dog and a Glacier, Muir ..... .30
At Home in the Forest, No. 9, from the Companion Library 1.50
Glimpses of Europe, No. 2, from the Companion Library 1.50
In Alaska, No. 10, from the Companion Library 1.50
In Porto Rico, No. 21, from the Companion Library ..... .75
In the Philippines, No. 22, from the Companion Library ..... .75
In the Southwest, No. 12, from the Companion Library 1.50
Mid-Ocean America, No. 23, from the Companion Library ..... .75
Old Ocean, No. 5, from the Companion Library 1.25
On the Gulf, No. 15, from the Companion Library 1.25
On the Plains, No. 13, from the Companion Library 1.50
Our Hundred Days in Europe, O. W. Holmes 3.50

Russian Life in Town and Country, F. H. E. Palmer, 2 volumes $6.00
Sailing Alone Around the World, Captain John Slocum, 2 volumes 6.00
Sketches of the Orient, No. 4, from the Companion Library 1.25
Stories of American Life and Adventure, E. Eggleston 3.00
Tales of Adventure told by Adventurers, 2 volumes 7.00
Tales of Discovery told by Discoverers, 2 volumes 7.00
The American Tropics, No. 3, from the Companion Library 1.50
The Great Lake Country, No. 14, from the Companion Library 1.25

Children's Books.

Æsop's Fables 2.40
Aunt Martha's Corner Cupboard, M. and E. Kirby ..... .75
Birds and Bees, Burroughs 2.00
Bits of Bird Life, No. 7, from the Companion Library 1.25
Boys of Other Countries, Bayard Taylor 2.00
Captain January, Laura E. Richards 1.25
Chapters from a World of Wonders 3.50
Child Life in Tale and Fable, Blaisdell 1.50
Childhood of the World, Clodd 1.50
Cuore, An Italian Schoolboy's Journal, Edmondo de Amicis, 2 volumes 6.00
Daddy Darwin's Dove Cote, Mrs. Ewing ..... .50
Daffy Down Dilly and Other Stories, Hawthorne 1.50
Fairy Stories and Fables, M. A. Baldwin 1.75
Fairy Tales, Hans Christian Andersen 2.80
Fancies of Child-Life 1.00
Feathertop, Hawthorne ..... .25
Friends in Feather and Fur, Johonnot 2.00
Gods and Heroes of the North, Isabella White 0.60
Grandfather's Chair, Hawthorne 3.50
Jack the Giant Killer ..... .25
King of the Golden River, Ruskin ..... .50
Life in the Sea, No. 6, from the Companion Library 1.50
Old Greek Stories, M. A. Baldwin 3.00
Old Stories of the East, M. A. Baldwin 3.00
Our Little Neighbors, No. 8, from the Companion Library 1.25
People and Places, Australasia, Pratt 2.00
People and Places, China, Pratt 1.75
People and Places, England, Pratt 2.00
People and Places, India, Pratt 1.50
People and Places, Northern Europe, Pratt 1.75
Puss in Boots ..... .25
Rab and His Friends, Brown ..... .25
Rill from the Town Pump and Mrs. Bullfrog, Hawthorne ..... .25
Robinson Crusoe, De Foe, 2 volumes 6.00
Sarah Crewe, Mrs. F. H. Burnett 1.00
Selections from Grimm's Fairy Tales 2.80
Sharp Eyes and Other Papers, Burroughs 2.00
Stories Mother Nature Told Her Children, Andrews 1.50
Stories of Industry, A. Chase and E. Clow 3.50

Stories of Kindness, No. 19, from the Companion Library	$1.25
Stories of Purpose, No. 1, from the Companion Library	1.50
Stories of Success, No. 18, from the Companion Library	1.50
Tales from the Arabian Nights	2.80
Tales from the White Hills, Hawthorne	1.50
Tanglewood Tales, Hawthorne	3.50
The Adventures of Tom Sawyer, Mark Twain, 2 volumes	7.00
The Jungle Book, Rudyard Kipling	3.50
The Peace Egg, Mrs. Ewing	.25
The Perfect Tribute, Mary Shipman Andrews	.60
The Second Jungle Book, Rudyard Kipling	3.50
The Seven Little Sisters, Andrews	1.50
The Story of Extinct Civilizations of the East, R. E. Anderson, M.A., F.R.S.	3.50
The Story of Geographical Discovery, J. Jacobs	3.00
The Story of Life in the Seas, S. J. Hickson	3.00
The Story of the Æneid (condensed), A. J. Church	.75
The Story of the Iliad (condensed), A. J. Church	.75
The Story of the Living Machine, H. W. Conn	3.50
The Story of the Solar System, G. F. Chambers, F.R.S.	3.50
The Story of the Stars, G. F. Chambers, F.R.S.	3.50
Two Little Confederates, T. N. Page	2.25
Wonder Book, Hawthorne	3.25

Religious Books.

A Manual of Short Daily Prayers for Families, compiled by Rev. S. Hart, D.D.	.35
Bible Blessings	2.50
Bible History for Christian Schools, Volrath Vogt	1.00
Dairyman's Daughter	1.20
Daily Bread, Edward E. Hale	.70
Hymn Book, 2 volumes	4.50
In His Name	2.50
Living by the Spirit, H. W. Dresser	
Looking Unto Jesus	.25
Luther's Small Catechism	.15
Pilgrim's Progress, 3 volumes	5.00
Roman Catholic Catechism	.75
Selections from Thomas à Kempis	1.20
Stalker's Life of Christ	2.50
Sunday School Weekly, a year	1.50
The Book of Common Prayer, 2 volumes	6.00
The Faith of Our Fathers, Cardinal Gibbons, 2 volumes	4.00
Two Addresses, Rev. Henry Drummond	.75
Wee Davie and a Trap to Catch a Sunbeam	1.00
Woodman's Nanette, and Other Tales	2.50

LIST OF MUSIC PUBLICATIONS IN THE NEW YORK POINT PRINT.

These publications are obtained at the American Printing House for the Blind, Louisville, Ky.

MUSIC CULTURE.

	PRICE
Æsthetics of Musical Art, Dr. F. Hand, Book 1	$3.50
Beethoven and His Forerunners,† D. G. Mason, 2 volumes	6.00
Bell's Miniature Series of Musicians :	
Beethoven,† by J. S. Shedlock	1.00
Chopin,† by E. J. Oldmeadow	.75
Gounod,† by H. Tolhurst	.75
Mendelssohn,† by V. Blackburn	.75
Mozart,† by E. Prout	1.00
Sullivan, Arthur,† by H. S. Wyndham	.75
Catechism of Musical Æsthetics, Dr. H. Riemann	1.75
Chopin and Other Musical Essays,† H. T. Finck	3.00
Composition, Dr. J. Stainer	2.25
Counterpoint, Dr. J. F. Bridge	.75
Dictionary of Musical Terms, edited by B. B. Huntoon, 2 volumes	5.00
Explanatory Introduction to the Riemann edition of the Beethoven Sonatas	.10
Guitar Method, Carcassi, Parts I and II	3.00
History of Pianoforte Music,† J. C. Filmore	3.50
How to Listen to Music, H. E. Krehbiel, 2 volumes	5.00
How to Teach Bands, F. J. Keller	.50
Hymn Tunes, 82 selections	2.00
Key to Wait's Musical Notation, revised	.25
Lessons in Musical History, J. C. Filmore	2.00
Letters from Great Musicians, Alethea B. Crawford and A. Alice Chapin	2.50
Manual of Musical History, Ritter	.50
Materials Used in Musical Composition,† Percy Goetschius, complete in 5 volumes: Vol. I, $2.50; Vol. II, $2.00; Vol. III, $2.00; Vol. IV, $2.00; Vol. V, $1.25	9.75
Mezzotints in Modern Music, by J. Hunecker, 2 volumes	6.00
Modern Composers of Europe,† A. Elson, 2 volumes	5.00
Music and Culture, K. Merz	2.00
Music and Its Masters, O. B. Boise	2.50
Music and Morals (selections), Rev. H. R. Haweis	1.50
Music Talks with Children, Thomas Tapper	2.50
Music as a Representative Art, G. L. Raymond	1.50
Music in Its Relations to the Intellect and the Emotions, Dr. J. Stainer	.60
Musical History, G. A. MacFarren	2.50
National Music of the World, Chorley	3.00
New York Point Musical Notation, Wm. B. Wait	1.00
New York Point Musical Notation, duplicate in line and point	1.60
New York Point Musical Notation in Line	1.00

† Prescribed for Regents Examinations.

Normal Course of Pianoforte Technic, Wm. B. Wait..... $1.60
Notes on Tuning, J. A. Simpson..... .25
Organ Method, Dr. J. Stainer, 2 volumes..... 2.00
Panofka's Vocal Lessons, 2 volumes ..... .40
Practical Piano Tuner, C. E. Moscow..... .50
Purity in Music, A. F. Theibaut, translated by Broadhouse..... 2.00
Rhythm and Harmony in Poetry and Music, G. L. Raymond, 2 volumes.... 5.00
Sound and Its Phenomena,† Brewer 3.50
Stories About Musicians, Mrs. Ellet, 3 volumes 9.00
Stories of Famous Operas, H. A. Guerber..... 3.50
Stories of the Wagner Operas, H. A. Guerber..... 3.50
The Elements of Harmonic Notation, Wm. B. Wait..... 1.00
The Elements of the Beautiful in Music, Dr. J. Stainer..... 1.00
The Great German Composers,† J. Stieler, 2 volumes 5.00
Theory of Music, L. C. Elson 3.00
The Standard Operas, G. P. Upton, 2 volumes..... 6.00
The Students' Helmholtz,† Broadhouse, 2 volumes 7.00
The Wagner Story Book, Henry Frost 3.50
Touch and Technic, Dr. William Mason, Vol. I..... .75
Tuners' Guide; Tuning the Pianoforte, W. Geib..... 2.00
Violin Method, Louis Schubert, first part..... 2.00
What is Good Music, W. J. Henderson..... 3.00
Wonder Tales from Wagner, A. Alice Chapin..... 3.50

PIANO PIECES PUBLISHED IN NEW YORK POINT AT LOUISVILLE, KY.,

With Name of Editor and Publisher of the Ink Print Copy of same, so far as can be ascertained.

Bach, J. S.....Twelve Preludes *†; edited by Carl Reinecke. Published by Breitkopf & Härtel, Leipsic $0.75

No. 1, in C major, Moderato.
2, in C minor, Tempo Commodo.
3, in D minor, Vivace.
4, in D major, Moderato.
5, in E major, Moderato.
6, in E minor, Vivace.
7, in C minor, Allegro.
8, in D major, Molto Moderato.
9, in E minor, Molto Moderato.
10, in F major, Moderato.
11, in F major, Allegro.
12, in G minor, Allegretto.

Bach, J. S.....Bourrée in G, from Sonata No. 4, for Violoncello; arranged for piano by B. Tours. Published by Breitkopf & Härtel, Leipsic ..... .05

Bach, J. S.....Gavotte in D major, from Sixth Sonato, for Violoncello; arranged for piano by William Mason. Published by G. Schirmer, New York ..... .15

* Prescribed for Demonstrative Examinations of the American College of Musicians.
† Prescribed for Regents Examinations.

Bach, J. S.....Fifteen Two-voiced Inventions, Peters' Edition..... $1.00

No. 1, in C major, Allegro.*†
2, in C minor, Allegro Moderato.*†
3, in D major, Vivace.*
4, in D minor, Allegro.*†
5, in E flat major, Alle. Moderato.*†
6, in E major, Allegretto.*†
7, in E minor, Allegro.*
8, in F major, Vivace.*†
9, in F minor, Con Spirito.*
10, in G major, Presto.*
11, in G minor, Allegro Moderato.*
12, in A major, Allegro Giocoso.*
13, in A minor, Alle. Tranquillo.*†
14, in B flat major, Moderato.*†
15, in B minor, Allegro non Troppo.*

Preludes and Fugues from Well-Tempered Clavier of the 22 selected by C. Tausig from the 48 by J. S. Bach (in one book in ink print).

No. 2, in C minor *†..... $0.10
3, in D *..... .20
4, in B flat *†..... .25
7, in D minor ..... .10

Bach, J. S.....Allemande,* from G major suite, Kullak edition..... .05
Bach, J. S.....Courante,* from G major suite, Kullak edition..... .05
Bach, J. S.....Gavotte,* from G major suite, Kullak edition ..... .05
Bach, J. S.....Bourrée,* from G major suite, Kullak edition..... .05
Bach, J. S.....Gigue,* from G major suite, Kullak edition ..... .20
Bach, J. S.....Fugue from Toccata,* E minor, Kullak edition..... .15
Bach, J. S.....Preambulum,* Kullak edition..... .05

Published by Steingraeber, all in one book in ink print.

Bach, J. S.....Album of Twenty-one Selected Pieces,† Schirmer's Library Edition, Vol. XII..... 1.00

No. 1 Aria from Fourth Partita (D).
2 Aria from Pentecost Cantata (F).
3 Bourrée from Second English Suite (A minor).
4 Bourrée from Third Violoncello Suite (G).
5 Bourrée from Trumpet Suite (D).
6 Bourrée from Second Violin Sonata (G minor).
7 Gavotte from Fifth French Suite (G).
8 Gavotte from Sixth English Suite (D minor).
9 Gavotte from Third English Suite (E minor).
10 Gavotte from Sixth Violoncello Suite (D).
11 Gigue from First Partita (B flat).
12 Intrata from Fifth Violoncello Suite (G minor).
13 Menuet from First Partita (B flat).
14 Menuet from Third French Suite (B minor).
15 Menuet from First Violoncello Suite (D).
16 Passepied from Fifth English Suite (E minor).
17 Preludium from First Partita (B flat).
18 Preambule from Sixth Violin Sonata (E).
19 Rondo-Gavotte from Sixth Violin Sonata (E).
20 Sarabande from Fifth English Suite (E minor).
21 Sarabande from First French Suite (D minor).

Bach, J. S.....Bourrée in B minor, from Second Violin Sonata; arranged by B. Tours. Published by G. Schirmer, New York.. .05

* Prescribed for Demonstrative Examinations of the American College of Musicians.
† Prescribed for Regents Examinations.

Bach, J. S.....Prelude and Fugue in A minor; edited by Dr. Von Bülow and Max Vogrich; Schirmer Library Edition $0.30

Baumfelder, F.....Kinderscenen, Op. 270, 8 numbers. Published by G. Schirmer ..... .50

No. 1 Sandman Knocks.
2 The Stork Has Come.
3 Old Ruin.
4 Vintage.
No. 5 Young Officer.
6 Music Box.
7 Setting Sun.
8 Grandma's Tale.

Beaumont, P.....Berceuse (Slumber Sweetly). Published by T. Presser, Philadelphia ..... .10

Beethoven, L.....Sonatinas, Op. 49, Nos. 1 and 2; edited by Lebert (Cotta)
No. 1 in G minor † ..... .50
2 in G major † ..... .40

Beethoven, L.....Sonata in C minor, Op. 13, Pathétique *†; Riemann edition .85
Explanatory introduction to the above ..... .10

Beethoven, L.....Sonata in A flat, Op. 26 *†; Steingraeber edition..... .75

Beethoven, L.....Seven Bagatelles, Op. 33; edited by Lebert (Cotta)..... .60

No. 1, in E flat, Andante grazioso, quasi Allegretto.
2, in C, Scherzo, Allegro.
3, in F, Allegretto.
No. 4, in A, Andante.
5, in C, Allegro ma non troppo.
6, in D, Allegretto quasi Andante.
7, in A flat, Presto.

Beethoven, L.....Thirty-three Variations on a Waltz, by Diabelli, Op. 120. Published by Breitkopf & Härtel, Leipsic..... .06

Beethoven, L.....Album-Leaf, "Für Elise." Published by G. Schirmer, New York..... .05

Beethoven, L.....Sonata in F minor, Op. 2, No. 1 †; edited by Dr. S. Lebert. Published by G. Schirmer, New York ..... .60

Blakeslee, A. C ...May Party Dance, Op. 9 ..... .10

Blakeslee, A. C ...Crystal Fountain Waltz, Op. 25 ..... .05

Bohm, C .....With Song and Mirth, Polonaise, Op. 153; edited by Wilson G. Smith. Published by T. Presser, Philadelphia .15

Bohm, C .....Fanfare, "Rondo Militaire," Op. 303 (4 hands)..... .20

Bohm, C .....Charge of the Uhlans, Grand Galop Militaire, Op. 213 (4 hands)..... .20

Brahms, J.....Hungarian Dance, No. 2 ..... .15

Brahms, J.....Aria, Twenty-five Variations, and Fugue on Theme by Handel. Published by Simrock, Leipsic ..... .60

Burgmüller, F ....Twenty-five Progressive Pieces, Op. 100. Published by G. Schirmer, New York..... 1.00

No. 1 Candor.
2 Arabesque.
3 Pastoral.
4 Little Reunion.
5 Innocence.
6 Progress.
7 Clear Stream.
8 Graceful.
9 Chase.
10 Delicate Flower.
11 Blackbird.
12 Farewell.
13 Consolation.
No. 14 Styrienne.
15 Ballad.
16 Gentle Complaint.
17 Prattler.
18 Inquietude.
19 Ave Maria.
20 Tarantelle.
21 Harmony of the Angels.
22 Barcarolle.
23 Return.
24 Swallow.
25 Chevaleresque.

* Prescribed for Demonstrative Examinations of the American College of Musicians.
† Prescribed for Regents Examinations.

Chaminade, C.....Album of Seventeen Pieces, Vol. I, first 9 numbers; Schirmer's Library Edition..... $0.75

No. 1 Sérénade .....Op. 29.
2 Minuetto ..... 23.
3 Air de Ballet ..... 30.
4 Pas des Amphores, Air de Ballet ..
5 Callirhoë, Air de Ballet .....
6 Lolita, Caprice Espagnol .....Op. 54.
7 Scarf-Dance .....
8 Pièce Romantique .....Op. 9..No. 1.
9 Gavotte ..... 9 2.

Chopin, F...Ballade (Deuxième), F...Op. 38, No. 2, Published by Schirmer .20

Chopin, F...Ballade (Troisième), A flat*† ..... 47,..... Published by Schirmer .35

Chopin, F...Étude, G flat †..... 10, No. 5, Published by Schirmer .10

Chopin, F...Étude, G flat †..... 25, 9, Published by Schirmer .10

Chopin, F...Fantasie Impromptu, C sharp minor † ..... 66 (Posthumous), Pub. by Schirmer .10

Chopin, F...Impromptu, A flat † ..... 29, No. 1, Published by Schirmer .15

Chopin, F...Mazurka, in F minor,* Kullak edition..... 7, 3, Published by Schirmer .10

Chopin, F...Mazurka, in G,* Kullak edition..... 50, 1 ..... .05

Chopin, F...Nocturne, E flat,* Peters' edition ..... 9, 2 ..... .05

Chopin, F...Nocturne, No. 11, G minor,*† Peters' edition 37, 1 ..... .10

Chopin, F...Nocturne, No. 12, G major,* Peters' edition. 37, 2 ..... .30

Chopin, F...Polonaise, C sharp minor. 26, 1 ..... .10

Chopin, F...Polonaise, in A, Klauser. 40, 1 ..... .10

Chopin, F...Prelude, in G,† Schirmer Library..... 28, 3 ..... .05

Chopin, F...Prelude, in D flat, Schirmer Library ..... 28, 15 ..... .10

Chopin, F...Sonata, in B flat minor, Schirmer Library ..... 35, ... .50

Chopin, F...Valse Brillante, A flat,*† Peters' edition..... 34, No. 1 ..... .30

Chopin, F...Valse Brillante, F major,* Peters' edition..... 34, 3 ..... .10

Chopin, F...Valse Grande, A flat,* Peters' edition..... 42, ... .15

Chopin, F...Valse, D flat,*† Peters' edition ..... 64, No. 1 ..... .10

* Prescribed for Demonstrative Examinations of the American College of Musicians.
† Prescribed for Regents Examinations.

Chopin, F...Valse, C sharp minor,*† Peters' edition..... 64, No. 2 ..... $0.10

Chopin, F...Valse, A flat,*† Peters' edition ..... 69, 1 ..... .10

Chopin, F...Polish Song, "Maiden's Wish," G. Transcribed by F. Liszt..... 74, 2 ..... .25

Clementi, M.....Six Sonatinas, Op. 36; Cotta edition. Arranged by Dr. S. Lebert. Published by F. Schuberth & Co., New York.. .75

No. 1 in C, Allegro, Andante, Vivace.†
2 in G, Allegretto, Allegretto, Allegro.†
3 in C, Spiritoso, Un poco Adagio, Allegro.†
4 in F, Allegro con Spirito, Andante, Rondo.†
5 in G, Presto, Air Suisse, Rondo.†
6 in D, Allegro con Spirito, Rondo.†

Clementi, M.....Gradus ad Parnassum†; 29 selected studies; edited by Carl Tausig. Published by G. Schirmer, New York ..

No. 1 in C, Veloce ..... .15
2 in C, Veloce ..... .15
8 in F, Vivacissimo.....
9 in A minor, Presto.....
10 in B flat, Allegretto con Espressione.... .....

Cramer, J. B.....Fifty Selected Studies†; edited by Dr. Von Bülow. Text translated by A. R. Parsons.

No. 1 in C, Allegro.
7 in F minor, Moderato Espressione.
8 in C, Allegro Brillante.

Czerny, C.....Introductory Exercises and 101 Preparatory Lessons, Op. 261. Published by Ditson & Co., Boston and New York..... 2.00

Due, F.....Bric-à-brac, Album Musical of 26 pieces. Published by A. Lundguist, Stockholm 1.00

No. 1 Fragile.
2 Valenciennes.
3 Le Pont des Baisers.
4 Petit-Maître.
5 Malgré-Moi.
6 Synnóve.
7 L'Épinette.
8 Fumée.
9 La Noce.
10 Rococo.
11 Le Chant D'Jngeborg.
12 Le Lendemain.
13 Cheveux Blancs.
No. 14 La Vieille Amie.
15 Au Pis Aller.
16 Sans Intention.
17 Vers Le Nord.
18 La Procession des Aïeux.
19 Le Sentier.
20 Pauvre Enfant.
21 Pourquoi.
22 La Bagatelle.
23 Partout.
24 Sur La Route de Bayreuth.
25 Enfin.
26 Le Jour de l'an.

* Prescribed for Demonstrative Examinations of the American College of Musicians.
† Prescribed for Regents Examinations

Dvořàk, A.....Humoreske, Op. 101, No. 7; Simrock edition, Berlin... $0.05

Ehmant, A.....Thirty-six Melodic and Rhythmic Studies, in 4 books; edited by William Scharfenberg..... 1.00

Book 1.	No. 1	Little Melody.	Book 2.	No. 1	Résignation.
	2	Variation of No. 1.		2	Capriccietto.
	3	Variation of No. 1.		3	Polka.
	4	Variation of No. 1.		4	Rustic Dance.
	5	Waltz.		5	Study in Thirds.
	6	Chase.		6	Quickstep.
	7	Thème.	Book 3.	No. 1	Spring Song.
	8	Waltz.		2	Bohemian Dance.
	9	March.		3	Ballet Dance.
	10	Tyrolienne.		4	Melody.
	11	Swing Song.		5	Barcarolle.
	12	Cantilène.		6	Romance.
	13	Consolation.	Book 4.	No. 1	Water Nymph.
	14	Prelude.		2	Elegy.
	15	Étude No. 1.		3	Méditation.
	16	Étude No. 2.		4	Valse Melancolique.
	17	Étude No. 3.		5	May Dance.
	18	Étude No. 4.			
	19	Divertissement.			

Engelmann, H ...Awakening, Op. 620, No. 2. Published by T. Presser, Philadelphia ..... .05

Engelmann, H ...The Diamond Medal March and Two-Step, Op. 523. Published by T. Presser, Philadelphia..... .10

Engelmann, H ...Melody of Love, Op. 600 (4 hands). Published by T. Presser, Philadelphia ..... .10

Engelmann, H ...Concert Polonaise (4 hands)..... .20

Eugene, M. C....Cupid's Garden, Intermezzo. Published by Harms & Co., New York ..... .05

Gade, N. W.....Six Christmas Pieces; Augener edition. Op. 36 ..... .50

No.	1	The Christmas Bells.	No.	4	Boy's Merry-Go-Round.
	2	Christmas Song.		5	Dance of Little Girls.
	3	The Christmas Tree.		6	Good-Night.

Gaide, P.....Dance of the Gnomes, Op. 36; edited by C. Hoffman. Published by T. Presser, Philadelphia..... .10

Geibel, A .....Gavotte Allemande. Published by F. W. North & Co., Philadelphia ..... .10

Giese, T .....Six Melodious Pieces, Op. 293. Published by G. Schirmer, New York..... ..... .50

No.	1	Tarantella.	No.	4	The Two Fisher-Boys.
	2	Children's Feast.		5	Gavotte.
	3	Grandmother's Song.		6	Funeral March.

Godard, B.....Mazurka, Op. 54, No. 2. Published by T. Presser, Philadelphia ..... .10

Goerdeler, R .....Electric Flash Galop (4 hands). Published by T. Presser, Philadelphia ..... .10

Goldner, W .....Gavotte Mignonne; edited by W. Scharfenberg. Published by G. Schirmer, New York..... $0.10

Grieg, E.....First Peer Gynt Suite, Op. 46,† 4 numbers; edited by Louis Oesterle. Published by G. Schirmer, New York .30

No. 1 Morning-Mood.
2 Ase's Death.
No. 3 Anitra's Dance.
4 In the Hall of the Mountain-King.

Grieg, E.....Lyrical Pieces, Op. 12,† 8 numbers; edited by W. Scharfenberg. Published by G. Schirmer, New York ..... .25

No. 1 Arietta.
2 Waltz.
3 Watchman's Song.
4 Elfin-Dance.
No. 5 Folk-Song.
6 Norwegian Melody.
7 Album-Leaf.
8 Patriotic Song.

Grieg, E.....Lyrical Pieces, Op. 43,† 6 numbers; edited by W. Scharfenberg. Published by G. Schirmer, New York ..... .30

No. 1 Butterfly.
2 Solitary Wanderer.
3 At Home.
No. 4 Birdling.
5 Love-Poem.
6 To Spring.

Gurlitt, C ....."Aus der Kinderwelt," Op. 74,† 20 numbers. Published by G. Schirmer, New York 1.00

No. 1 Morning Song.
2 The Friendless Child.
3 Cradle Song.
4 After School.
5 Little Slumber Song.
6 Santa Claus Song.
7 Choral.
8 Merry Company.
9 The Tin Soldiers' March.
10 The Bold Rider.
No. 11 The Doll's Dance.
12 Under the Linden.
13 The Sick Little Brother.
14 In the Garden.
15 The Snow Man.
16 A Winter Day.
17 The Ring Dance.
18 Sorrowful Hour.
19 Evening Prayer.
20 The Gentle Child and the Noisy Child.

Gurlitt, C .....Thirty-five Easy Studies, Op. 130†; Augener edition..... 1.00

No. 1 Morning Greeting.
2 Mischievous Boy.
3 The Gentle Maiden.
4 Prayer.
5 Off to the Meadows.
6 March of the Tin Soldiers.
7 In the Garden.
8 Ländler.
9 The Daring Horseman.
10 Happy Hours.
11 A Little Dance.
12 A Round Dance.
13 Children's Ball.
14 Sunshine.
15 Under the Village Limes.
16 At the Pianoforte.
17 The Rope Dancer.
18 A Ditty.
No. 19 A Water-Party.
20 The Lament.
21 From the North.
22 Rustic Dance.
23 Serious Moments.
24 Minuetto.
25 Scherzo.
26 Impromptu.
27 A Request.
28 Onward!
29 The Hunt.
30 Song Without Words.
31 Innocence.
32 A Loss.
33 Youthful Courage.
34 Hymn.
35 Good Night!

† Prescribed for Regents Examinations.

Haberbier, E.....A Spring Flower; edited by W. Scharfenberg. Published by G. Schirmer, New York $0.05

Handel, G. F.....Six Fugues; edited by G. A. Thomas. Published by G. Schirmer, New York 1.00

No. 1 in C, Moderato.
2 in C, Moderato.
3 in D, Allegro.
No. 4 in D, Allegro Moderato.
5 in F, Moderato.
6 in C, Allegro.

Handel, G. F.....Harmonious Blacksmith; Theme with Variations; edited by Von Bülow. Published by G. Schirmer, New York .30

Heins, C.....Dance of the Sylphs, Op. 194. Published by T. Presser, Philadelphia ..... .05

Heller, S.....Curious Story †; edited by W. Scharfenberg. Published by G. Schirmer, New York ..... .10

Heller, S.....Tarantelle, Op. 85, No. 2.† Published by G. Schirmer, New York..... .20

Hewitt, H. D ....With Wind and Tide March (4 hands). Published by T. Presser, Philadelphia..... .10

Hiller, F.....Thirteen Rhythmical Studies, Op. 56, Book 1; Schlesinger edition, Berlin ..... .75

No. 1 Moderato,* in $\frac{4}{4}$ and $\frac{3}{4}$ time.
2 Presto,* in $\frac{6}{8}$ and $\frac{9}{8}$ time.
3 Andante grave,* in $\frac{5}{4}$ time.
4 Allegro appassionato,* in $\frac{3}{4}$ and $\frac{4}{4}$ time.
5 Andante un poco agitato,* in $\frac{4}{8}$ and $\frac{6}{8}$ time.
6 Allegro scherzando e molto vivace,* in $\frac{2}{2}$ and $\frac{3}{2}$ time.
7 Andante espressivo,* in $\frac{3}{4}$ and $\frac{3}{8}$ time.
8 Allegro energico,* in $\frac{3}{4}$ and $\frac{9}{4}$ time.
9 Andante melanconico,* in $\frac{4}{4}$ and $\frac{3}{4}$ time.
10 Allegro vivace e con grazia,* in $\frac{12}{8}$ and $\frac{9}{8}$ time.
11 Andante cantabile,* in $\frac{4}{4}$ and $\frac{6}{8}$ time.
12 Vivace scherzando,* in $\frac{2}{4}$ and $\frac{3}{4}$ time.
13 Allegro energico,* in $\frac{5}{4}$ and $\frac{4}{4}$ time.

Hoffman, C.....Romance, "On the Heights." Published by G. Schirmer, New York..... .05

Holst, E .....Marche Triomphale—On to the Battle (4 hands). Published by Rohlfing Sons Music Co., Milwaukee, Wis.. .15

Holst, E .....Revel of the Witches (4 hands). Published by Rohlfing Sons Music Co., Milwaukee, Wis ..... .15

Horvath, G.....Six Melodic Octave Studies, Op. 43, Book 1. Published by T. Presser, Philadelphia ..... .30

No. 1 in G, Veloce.
2 in C, Moderato.
3 in D, Allegretto.
No. 4 in E minor, Allegro.
5 in A flat, Moderato.
6 in F sharp, Allegretto.

* Prescribed for Demonstrative Examinations of the American College of Musicians.
† Prescribed for Regents Examinations.

Horvath, G.....Waving Scarves, Op. 84, No. 2. Published by T. Presser, Philadelphia..... $0.10

Jadassohn, A .....Children's Dance, Op. 17, No. 3; edited by Arthur Foot. Published by T. Presser, Philadelphia ..... .10

Jensen, A .....Wanderbilder (Scenes of Travel), Op. 17, six pieces; edited by Oesterle. Published by G. Schirmer, New York..... .30

Book 1. No. 1 Greeting at Morn. No. 4 The Wayside Cross.
2 Joyous Rambling. 5 Distant View.
3 The Mill. 6 Village Festival.

Ketterer, E. .....Saltarelle, Op. 266. Published by G. Schirmer, New York .15

Köhler, L.....Easy Pieces for Beginners, Op. 190. G. Schirmer, New York ..... .50

Kontski, A. de....Polonaise, Op. 271. Published by Schott Bros., Mayence .30

Kuhlau, F. E.....Sonatina, Op. 20, No. 1; edited by Ludwig Klee. Published by G. Schirmer, New York..... ..... .30

Kullak, T .....Scenes from Childhood, Op. 81,† 12 numbers; edited by K. Klauser. Published by G. Schirmer, New York... .50

No. 1 Child's Prayer. No. 7 The Angel in the Dream.
2 The Little Wanderer. 8 The Nightingale.
3 Grandmother Tells a Ghost Story. 9 Spinning Song.
4 Opening of the Children's Party. 10 The Ghost in the Chimney.
5 Loving Soul and a Pure Heart. 11 The Little Hunters.
6 The Race. 12 The Little Rope Dancers.

Larregla, J .....La Coquetuela, Mazurka de Salon; edited by P. W. Orem. Published by T. Presser, Philadelphia ..... .25

Liadow, A .....Valse Badinage (The Musical Snuff-Box), Op. 32; edited by L. Oesterle. Published by G. Schirmer, New York. .05

Lichner, H .....Twelve Characteristic Pieces.† Published by G. Schirmer, New York ..... .75

No. 1 Entreaty. No. 7 Elegy.
2 Contemplation. 8 Scherzo.
3 Longing. 9 Polonaise.
4 After School. 10 Rondo.
5 To the Playground. 11 Italian Romance.
6 Solitude. 12 Aria.

Liebling, E.....Spring Song, Op. 33. Published by the John Church Co., New York..... .10

Liszt, F.....Liebesträume, No. 2, in E.* Published by G. Schirmer, New York ..... .15

Liszt, F..... .....Liebesträume, No. 3, in A flat.*† Published by G. Schirmer, New York .. .. .10

* Prescribed for Demonstrative Examinations of the American College of Musicians.
† Prescribed for Regents Examinations.

Liszt, F.....Transcription of Wagner's "Spinning Song," from the Flying Dutchman; edited by Scharfenberg. Published by G. Schirmer, New York..... $0.20

Liszt, F.....Hungarian Rhapsody (4 hands); simplified arrangement; edited by Franz Bendel. Published by G. Schirmer, New York ..... .45

Liszt, F.....Transcription of Chopin's Polish Song, "Maiden's Wish"..... .25

Loeschhorn, A .....'' Aus der Kinderwelt," Op. 96, 12 numbers. Published by C. H. Ditson & Co., New York..... .75

No. 1 Sabbath Morning.
2 The Little Postillion.
3 There Was Once a King.
4 In the Boat.
5 The Request.
6 The Cuckoo.
No. 7 The Chase.
8 Lullaby.
9 A Dance.
10 The Little Soldier.
11 In a Hurry.
12 Good Night.

Lysberg, C. B.....La Baladine, Op. 51. Published by G. Schirmer, New York..... .25

Lysberg, C. B.....La Fontaine, Idylle, Op. 34; edited by K. Klauser. Published by G. Schirmer, New York..... .15

MacClymont, W. E..Sunflower Dance, Op. 11, No. 1. Published by T. Presser, Philadelphia ..... .10

MacDowell, E. A...Humoresque, Op. 18, No. 2.† Published by G. Schirmer, New York..... .10

MacDowell, E. A...Woodland Sketches, Op. 15,† 10 numbers. Published by Arthur P. Schmidt, New York..... .50

No. 1 To a Wild Rose.
2 Will o' the Wisp.
3 At An Old Trysting Place.
4 In Autumn.
5 From an Indian Lodge.
No. 6 To a Water Lily.
7 From Uncle Remus.
8 A Deserted Farm.
9 By a Meadow Brook.
10 Told at Sunset.

MacDowell, E. A...Moto Perpetuo in A flat, Op. 46, No. 2.† Published by Breitkopf & Härtel, New York..... .10

MacDowell, E. A...The Witches' Dance (Hexentanz), Op. 17, No. 2.† Published by G. Schirmer, New York ..... .20

Marks, E. F.....Petite Valse de Ballet, Op. 27. Published by T. Presser, Philadelphia ..... .05

Martin, G. D .....La Ballerina. Published by T. Presser, Philadelphia .05

Mendelssohn, F....Rondo Capriccioso, Op. 14 *†; edited by H. Von Bülow. Published by G. Schirmer, New York ..... .25

Mendelssohn, F....Six Christmas Pieces. Published by G. Schirmer, New York ..... .60

No. 1 in G, Allegro non troppo.
2 in E flat, Andante Sostenuto.
3 in G, Allegretto.
No. 4 in D, Andante con moto.
5 in G minor, Allegro Assai.
6 in F, Vivace.

* Prescribed for Demonstrative Examinations of the American College of Musicians.
† Prescribed for Regents Examinations.

Mendelssohn, F....Forty-nine Songs Without Words; edited by T. Kullak. Published by Ditson & Co., New York..... $2.50

No. 1	Sweet Souvenir.*†	No. 26	The Departure.
2	Regret.†	27	Funeral March.
3	Hunting Song.*†	28	Morning Song.
4	Confidence.†	29	Venetian Gondellied.
5	Restlessness.	30	Spring Song.†
6	Venetian Gondellied.	31	Meditation.
7	Contemplation.	32	Lost Illusions.
8	Without Repose.	33	Song of the Pilgrim.
9	Consolation.†	34	Spinning Song.*†
10	The Estray.	35	Shepherd's Complaint.
11	The Brook.	36	Serenade.
12	Venetian Gondellied.†	37	Revery.
13	The Evening Star.	38	The Adieu.
14	Lost Happiness.	39	Delirium.
15	The Poet's Harp.	40	Elegie.
16	Hope.	41	The Return.
17	Passion.	42	Song of the Traveler.
18	Duetto.†	43	Belief.
19	On the Seashore.	44	Forsaken.
20	Fleeting Clouds.*	45	Tarantella.
21	Agitation.	46	Retrospection.
22	Sadness of Soul.	47	The Moaning Wind.
23	Song of Triumph.†	48	The Joyous Peasant.
24	The Flight.	49	Gondoline.
25	May Breezes.		

Merkel, G.....Tarantelle, Op. 92. Published by G. Schirmer, New York ..... .15

Merkel, G.....Hunting Scene, Op. 65; edited by A. D. Hubbard. Published by T. Presser, Philadelphia..... .10

Mills, S. B.....Gavotte, Op. 31. Published by W. A. Pond, New York .15

Moschelles, I.....Twelve Celebrated Studies, Op. 70; edited by Henselt

No. 1 in C, Allegro Moderato† ..... .10

3 in G, Allegro Brillante (wind study)† ..... .10

4 in E, Sostenuto con tranquillezza†..... .10

6 in D minor, Allegro giocoso†..... .10

11 in E flat, Allegro maestoso e patetico†..... .10

12 in B flat minor, Agitato†..... .15

Moszkowski, M....Serenata, Op. 15, No. 1†; edited by W. Scharfenberg. Published by G. Schirmer, New York..... .10

Moszkowski, M....Serenata (4 hands), Op. 15, No. 1; edited by P. W. Orem. Published by T. Presser, Philadelphia..... .15

Moszkowski, M....In Tempo di Minuetto, Op. 32, No. 1†; edited by W. Scharfenberg. Published by G. Schirmer, New York .10

* Prescribed for Demonstrative Examinations of the American College of Musicians.

† Prescribed for Regents Examinations

Moszkowski, M ... Melody in F, Op. 18, No. 1†; edited by K. Klauser. Published by G. Schirmer, New York $0.05

Moszkowski, M ....Scherzino in F, Op. 18, No. 2†; edited by W. Scharfenberg. Published by G. Schirmer, New York ..... .10

Mozart, W. A.....Sonata in C, No. 1*†; edited by Dr. Lebert. Published by G. Schirmer, New York..... .20

Mozart, W. A.....Sonata in F, No. 4*†; edited by Dr. Lebert. Published by G. Schirmer, New York ..... .20

Mozart, W. A.....Sonata in F, No. 6*; Cotta edition. Fingered and phrased by Lebert ..... .50

Nevin, E .....A Day in Venice, Op. 25. Published by the John Church Co., New York..... .... .25

No. 1 Dawn.
2 Gondoliers.
3 Venetian Love Song.
4 Good Night.

Nevin, E .....Water Scenes, Op. 13. Published by Boston Music Co. 40

No. 1 Dragon Fly.
2 Ophelia.
3 Water Nymph.
4 Narcissus.
5 Barcarolle.

Oesterle, L ....Pianists' First and Second Year. A collection of 47 pieces by various authors, carefully graded and fingered by Oesterle. Published by G. Schirmer, New York.... 1.75

No. 1 Bach, J. S.....Prelude in C.
2 Beethoven, L .....Minuet in C.
3 Beethoven, L.....Sonatina, No. 1, in G.
4 Behr, F.....Op. 575, No. 1, Child's Song.
5 Behr, F..... Op. 575, No. 2, In the Month of May.
6 Behr, F.....Op. 575, No. 3, Child's Play.
7 Behr, F..... .....Op. 575, No. 6, Shepherd's Song.
8 Biedermann, A. J. .....Spring Flowers.
9 Biedermann, A. J .....Op. 91, No. 2, The Old Man in Leather.
10 Gurlitt, C .....Op. 101, No. 7, The Festive Dance.
11 Hackh, O .....Op. 230, No. 2, The Tin Soldier.
12 Hackh, O .....Op. 230, No. 5, On the Sea.
13 Haydn, J.....Andantino un poco Allegretto.
14 Hiller, F. .....Op. 117, No. 13, Serenade.
15 Hiller, P .....Op. 61, No. 10, Butterfly Chase.
16 Hiller, P .....Op. 61, No. 11, Farewell, Dear Home!
17 Hummel, J. N .....Scherzo.
18 Karganoff, G.....Op. 25, No. 4, Grandfather's Dance.
19 Köhler, L .....Op. 243, Going to Church.
20 Lange, G.....Op. 243, No. 4, Harvest-tide.
21 Lichner, H.....A Short Story.
22 Loeschhorn, A.....Op. 138, No. 7, In the Twilight.
23 Löw, J.....Cavatina.
24 Meister, W.....Forget Me Not.
25 Mendelssohn, F.....Wandering.

* Prescribed for Demonstrative Examinations of the American College of Musicians.
† Prescribed for Regents Examinations.

Oesterle, L.....Pianists' First and Second Year.—*Continued.*

26 Mozart, W. A .....Sonatina in C.
27 Mozart, W. A ..... Rondo in C.
28 Poldini, E.....General Boom Boom.
29 Ravina, H.....Op. 86, Flattery.
30 Reinecke, C .....Op. 107, No. 14, At Sunset.
31 Reinhold, H.....Op. 39, No. 2, Fairy Tale.
32 Reinhold, H.....Op. 39, No. 9, Hungarian Dance.
33 Rohde, E .....Marionettes.
34 Rummel, J. ....Rondino Galop.
35 Rummel, J .....Tyrolienne.
36 Schmoll, A .....Op. 50, No. 23, Polonaise.
37 Schmoll, A .....Op. 50, No. 24, Cymbals and Castenets.
38 Spindler, F.....Trumpeter's Serenade.
39 Steenfeldt, P. A. D.....The Prayer of the King's Daughter.
40 Thomé, F .....Mélodie.
41 Thomé, F .....Remembrance.
42 Tschaikowsky, P.....Op. 39, Dolly's Funeral.
43 Tschaikowsky, P.....German Song.
44 Von Wilm, N.....Op. 81, No. 10, Gavotte.
45 Von Wilm, N.....Op. 81, No. 16, Mazurka.
46 Wolff, B .....Op. 44, No. 6, Children at Play.
47 Wolff, B.....Op. 50, No. 1, Rondo in G.

Paderewski, I. J....Minuet in G, Op. 14, No. 1..... $0.10

Paderewski, I. J....Melody in B, Op. 8, No. 3. Published by G. Schirmer, New York..... .05

Raff, J.....La Fileuse, Op. 157, No. 2†; edited by W. Mason. Published by G. Schirmer, New York..... .20

Raff, J.....Fablieu (Fable), Op. 75, No. 2†; edited by W. Scharfenberg. Published by G. Schirmer, New York ..... .10

Ravina, H .....Étude de Style, Op. 14, No. 1. Published by G. Schirmer, New York..... .10

Rheinberger, J.....The Chase, Impromptu, Op. 5, No. 1; edited by W. Scharfenberg. Published by G. Schirmer, New York .15

Rubinstein, A.....Polka Bohème in G, Op. 82, No. 7†; edited by W. Scharfenberg. Published by G. Schirmer, New York .10

Rubinstein, A.....Romance in E flat, Op. 44, No. 1†; edited by W. Scharfenberg. Published by G. Schirmer, New York ..... .10

Rummel, J. .....Les Allegresses Enfantines, six dances. Published by G. Schirmer, New York ..... .40

No. 1 Valse. No. 4 Tyrolienne.
2 Polka. 5 Galop
3 Polka Mazurka. 6 Schottisch.

Sapellnikoff, W.....Petite Mazurka, Op. 2; revised and fingered by W. Scharfenberg. Published by G. Schirmer, New York. .10

Sapellnikoff, W.....Gavotte, Op. 4, No. 2. Published by G. Schirmer, New York..... .10

† Prescribed for Regents Examinations.

Scharwenka, X.....Polish Dance, Op. 3, No. 1. Published by G. Schirmer, New York..... $0.10

Schehlmann, L.....From Fairyland. Published by T. Presser, Philadelphia .05

Schubert, F.....Minuet from Quartette in D major, No. 8; edited by E. Schultz. Published by G. Schirmer, New York..... .05

Schubert, F.....Impromptu, Op. 142, No. 2†..... .10

Schubert, F.....Impromptu, Op. 142, No. 3†; edited by Franz Liszt. Published by G. Schirmer, New York..... .50

Schubert, F.....La Sérénade, transcribed for piano by F. Liszt; edited by M. Leefsen. Published by T. Presser, Philadelphia .20

Schubert, F.....Moments Musicals, Op. 94, No. 3.† Published by T. Presser, Philadelphia..... .10

Schuett, E.....Étude Mignonne, Op. 16, No. 1; edited by W. Scharfenberg. Published by G. Schirmer, New York..... .10

Schuett, E.....Gavotte Humoresque, Op. 17, No. 1; edited by Leefsen. Published by T. Presser, Philadelphia..... .15

Schumann, G.....Tarantelle, Op. 11; edited by W. Scharfenberg. Published by G. Schirmer, New York..... .30

Schumann, R.....Bird as a Prophet, Op. 82, No. 7. Published by Ditson & Co., New York..... .10

Schumann, R.....Novelette, Op. 21, No. 1†; edited by Clara Schumann.. .25

Schumann, R.....Romance in F sharp, Op. 28, No. 2*†; Clara Schumann edition..... .10

Schumann, R.....Warum? Op. 12, No. 3*†; edited by A. Hollaender; text translated by A. R. Parsons. Published by G. Schirmer, New York..... .10

Schumann, R.....Album for the Young, Op. 68,† 43 numbers; Steingraeber edition..... .50

No. 1 Melody.
2 Soldiers' March.
3 Humming Song.
4 A Choral.
5 A Little Piece.
6 A Poor Orphan Child.
7 Hunting Song.
8 Wild Horseman.
9 Folk Song.
10 Happy Farmer.
11 Siciliano.
12 Knight Rupert.
13 May Song.
14 A Little Study.
15 Spring Song.
16 First Loss.
17 Little Morning Wanderer.
18 Reapers' Song.
19 A Little Romance.
20 Rustic Song.
21 Lento con espressione.
22 Roundelay.
23 Cavalry-piece.
24 Harvest Song.
25 Echoes from the Theater.
26 Moderato con espressione.
27 Canon.
28 Remembrance, November 4, 1847 (Mendelssohn's death).
29 Strange Man.
30 Lento Assai.
31 War Song.
32 Sheherazade.
33 Vintage Time.
34 Theme.
35 Mignon.
36 Italian Sailors' Song.
37 Sailor's Song.
38 Winter Time, No. 1.
39 Winter Time, No. 2.
40 Little Fugue.
41 Northern Song, Greeting to Gade
42 Figurated Choral.
43 New Year's Song.

* Prescribed for Demonstrative Examinations of the American College of Musicians.

† Prescribed for Regents Examinations.

Schytte, L.....Miniaturen, 12 Melodic Pieces, Op. 79.† Published by N. Simrock, Berlin $1.00

No. 1	Norwegischer Bauerntanz.	No. 7	Märchen.
2	Ein Traum.	8	Valse Mignonne.
3	Am Fasching.	9	Abenddämmerung.
4	Der Troubadour.	10	Was die Quelle Singt.
5	Elfenspiel.	11	Aus Alter Zeit.
6	Der Flötenspieler.	12	Soldatenmarsch.

Seebeck, W. E. C...The Dream Fairy. Published by T. Presser, Philadelphia .05

Smith, Seymour....Dorothy, Old English Dance; edited by W. Scharfenberg. Published by G. Schirmer, New York ..... .10

Sousa, J. P .....Liberty Bell March. Published by the John Church Co., New York ..... .10

Spindler, F .....Drawing Room Flower, Op. 17. Published by G. Schirmer, New York..... .15

Spindler, F .....May Bells, twelve Songs Without Words, Op. 44; edited by W. Scharfenberg. Published by G. Schirmer, New York ..... .50

No. 1	Tranquillo.	No. 7	Giocosamente.
2	Semplice.	8	Tenore.
3	Gioviale.	9	Cordiale.
4	Intimo.	10	Dolce.
5	Dolcemente.	11	Dolente.
6	Di buon Umore.	12	Religioso.

Suppé, F.....Marche du Diable (4 hands). Published by G. Schirmer, New York..... .10

Tschaikowsky, P ...Chant sans Paroles—Song Without Words, Op. 2, No. 3.† Published by G. Schirmer, New York ..... .10

Waddington, E.....The Witches' Patrol, Op. 34, No. 1. Published by T. Presser, Philadelphia..... .05

Wagner, R.....Magic Fire Music from "Die Walküre" (4 hands); edited by P. W. Orem. Published by T. Presser, Philadelphia ..... .15

Wagner, R.....Spinning Song, from "Flying Dutchman"; transcribed by F. Liszt; edited by W. Scharfenberg. Published by G. Schirmer, New York..... .20

Weber, C. M. Von..Perpetual Movement, Rondo, from Sonata, Op. 24; edited by Marmontel. Published by G. Schirmer, New York..... .30

Westerhout, N. Van..Rondo d'Amour; edited by F. Dewey. Published by T. Presser, Philadelphia ..... .10

Zitterbart, F.....Romance. Published by T. Presser, Philadelphia .... .10

† Prescribed for Regents Examinations.

ORGAN PIECES PUBLISHED IN NEW YORK POINT AT LOUISVILLE, KY.,

With Name of Editor and Publisher of Ink Print Copy of Same.

Bach, J. S.....Toccata and Fugue in D minor *† (Peters' Edition, Book IV, No. 4)..... $0.20

Bach, J. S.....Eight Preludes and Fugues (Peters' Edition, Book VIII, No. 5)..... .50

No. 1 in C major.†
2 in D minor.†
3 in E minor.†
4 in F major.†
No. 5 in G major.†
6 in G minor.†
7 in A minor.†
8 in B flat major.†

Bach, J. S.....Sonata in E flat* (Peters' Edition, Book I, No. 1)..... .25

Bach, J. S.....The "Little" G minor Fugue *† (Peters' Edition, Book IV, No. 7)..... .15

Bach, J. S.....Prelude and Fugue in D major (Peters' Edition, Book IV, No. 3)..... .25

Batiste, E.....Offertory, Op. 23, No. 2. Ditson & Co., New York... .10

Best, W. J .....Pastorale, Op. 38, No. 6.* Novello, Ewer & Co., New York ..... .15

Guilmant, A.....Marche Religieuse, Op. 15, No. 2*; edited by S. P. Warren. G Schirmer, New York..... .25

Guilmant, A.....Elegy in F minor, Op. 55, No. 3.† E. Schuberth & Co., New York..... .10

Handel, G. F.....Concerto in B flat, No. 6.*† Novello, Ewer & Co., New York..... .50

Mendelssohn, F.....Sonata in C minor, Op. 65, No. 2.* Breitkopf & Härtel, Leipsic..... .50

Rinck, J. C. H.....Postlude, No. 147, from "Practical Organ School"..... .10

Stainer, J.....Organ Method.† Novello, Ewer & Co., New York.... 2.00

* Prescribed for Demonstrative Examinations of the American College of Musicians.

† Prescribed for Regents Examinations.

CONTENTS OF BOOK CALLED "CHURCH AND CONCERT ORGANIST," VOL. I.

COMPILED AND ARRANGED BY H. C. EDDY AND F. G. GLEASON.

Published by E. Schuberth & Co., New York. Complete in New York Point.

No. 1	E. Silas	March in B flat	$0.10
2	Alex. Guilmant	Elevation in A flat, Op. 25, No. 2.†	.10
3	G. Merkel	Christmas Pastorale, Op. 56.*†	.30
4	J. Lemmens	Fanfare in D	.10
5	E. J. Hopkins	Siciliano	.10
6	N. W. Gade	Postlude in F, Op. 22, No. 1	.15
7	N. W. Gade	Allegretto in C, Op. 22, No. 2	.10
8	A. Soedermann	Swedish Wedding March	.10
9	E. Batiste	Communion in G, Op. 4, No. 1	.15
10	E. Batiste	Communion in E minor, Op. 4, No. 2	.15
11	F. G. Gleason	Andante con moto, from Sonata, Op. 2.	.10
12	J. Lemmens	Adoration	.05
13	J. Lemmens	Marche Pontificale	.25
14	W. Volckmar	Adagio in A flat, Op. 256, No. 1.†	.10
15	W. Volckmar	Adagio in B flat, Op. 256, No. 2.†	.10
16	W. Volckmar	Adagio in G major, Op. 256, No. 3.†	.10
17	A. Saran	Romanza, from Sonata, Op. 5	.15
18	F. Mendelssohn	Prelude and Fugue, Op. 37, No. 2*	.25
19	Theo. Leschetizky	Impromptu, Op. 11, No. 1	.10
20	F. Schubert	Litany in E flat	.05
21	F. Chopin	Funeral March, from Sonata, Op. 35	.10
22	J. S. Bach	Pastorale in F	.10
23	G. Merkel	Adagio, from Sonata, Op. 42, No. 2†	.10
24	F. Schubert	Andante, from Symphony in B flat	.25
25	E. Silas	Melody in C	.15
26	E. Silas	Andante in C.*	.10
27	C. Reinecke	Prelude to "King Manfred" (fifth act).	.05
28	L. Wely	Andante in F	.05
29	A. Jensen	Bridal Song, Op. 45, No. 2	.10
30	J. Rheinberger	Intermezzo in C,† from Sonate-Pastorale, Op. 88	.05
31	S. Jadassohn	Improvisation in C, Op. 48, No. 2	.10
32	G. Merkel	Trio in F, Op. 39, No. 1	.05
33	G. Merkel	Canon in F sharp, Op. 39, No. 3.*	.05
34	C. Saint-Saëns	Elevation in E.*	.10
35	Groven	Prayer in E flat	.05
36	M. Roeder	Gavotte in E flat, Op. 7	.10
37	H. Clarence Eddy	Prelude and Fugue in A minor	.20

* Prescribed for Demonstrative Examinations of the American College of Musicians.
† Prescribed for Regents Examinations.

Eighty-two Hymn Tunes in various meters..... ..... $2.00

America, 6s, 4s.
Amsterdam, 7s, 6s.
Antioch, C. M.
Arlington, C. M.
Autumn, 8s, 7s. Double.
Azmon, C. M.
Balerma, C. M.
Bemerton, C. M.
Boylston, S. M.
Carlisle, S. M.
Christmas, C. M.
Clarendon, C. M.
Colchester, C. M.
Comber, S. M.
Coronation, C. M.
Cowper, C. M.
Cranbrook, S. M.
Creation, L. M. Double.
Dennis, S. M.
Downs, C. M.
Duke Street, L. M.
Dundee, C. M.
Faben, 8s, 7s. Double.
Geer, C. M.
Germany, L. M.
Gorton, S. M.
Hamburg, L. M.
Handel, S. M.
Harmony Grove, L. M.
Harwell, 8s, 7s. Six lines.
Haydn, S. M.
Hebron, L. M.
Italian Hymn, 6s, 4s.
Jerusalem the Golden, 7s, 6s. Double.
Laban, S. M.
Leighton, S. M.
Lenox, H. M.
Leyden, L. M.
Loving Kindness, L. M.
Luther, S. M.
Manoah, C. M.
Marlow, C. M.
Mear, C. M.
Mendon, L. M.
Meribah, C. P. M.
Migdol, L. M.
Missionary Chant, L. M.
Missionary Hymn, 7s, 6s. Double.
Morning, 6s, 5s. Peculiar.
Nashville, L. P. M.
Newark, S. M.
Noel, C. M.
Old Hundred, L. M.
Olivet, 6s, 4s.
Olmutz, S. M.
Olney, S. M.
Park Street, L. M.
Pleyel's Hymn, 7s.
Portuguese Hymn, 11s.
Rockingham, L. M.
Rothwell, L. M.
Scotland, 12s.
Shirland, S. M.
Sicily, 8s, 7s, 4s.
Silver Street, S. M.
Solid Rock, L. M.
Solitude, 7s.
St. Ann's, C. M.
State Street, S. M.
St. Martyn's, C. M.
St. Thomas, S. M.
Tallis' Evening Hymn, L. M.
Thornton, S. M.
Uxbridge, L. M.
Varina, C. M. Double.
Ward, L. M.
Warwick, C. M.
Webb, 7s, 6s.
Windham, L. M.
Whithington, S. M.
Woodland, C. M.
Woodstock, C. M.

GUITAR MUSIC.

Arpeggio exercises $0.25
Charming Gavotte, by Le Thiere .05
Caprice, by King $0.05
Guitar Method, by Carcassi..... 3.00

NOTE ON CLASSIFICATION OF PIANO-FORTE MUSIC.

Musical compositions, like other subject-matter used in school work, are suited to one stage or another of the pupil's progress; but it is much more difficult to assign musical compositions to their proper places than almost any other kind of educational material.

This classification is based upon a careful reading of the selections, with a view to determine the character and uses of their contents, and also upon wide experience in the adaptation of the list to a progressive course of musical study.

The groupings have been made by "years" rather than by "grades," in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year.

The arrangement is not inflexible, so that in special cases pieces found in any given year may be either taken earlier or deferred until later.

As the character of a piece is indicated by its title, tempo and movement, one or more of these indices is given, and in some cases the key is supplied as a means of identification.

In practice, this list automatically determines the grade of pupils, while it relieves teachers from much perplexity, fruitless effort and loss of time in making appropriate selections.

Pianoforte Music, Classified.

FIRST YEAR.

Behr, F .....Op. 575, No. 1. Child's Song.
2. In the Month of May.
3. Child's Play.
6. Shepherd's Song.
All from "Pianists' First and Second Year."

Biedermann, A. J.....Spring Flowers, from "Pianists' First and Second Year."

Biedermann, A. J.....Op. 91, No. 2, "The Old Man in Leather," from "Pianists' First and Second Year."

Burgmüller, F..... ..Op. 100, Twenty-five Progressive Pieces.

No. 1. Candor.
2. Arabesque.
3. Pastoral.
No. 5. Innocence.
7. Clear Stream.
10. Delicate Flower.

Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book I.

No. 1. Little Melody.
2. Variation of No. 1.
3. Variation of No. 1.
4. Variation of No. 1.
5. Waltz.
6. Chase.
7. Theme.
8. Waltz.
9. March.
No. 10. Tyrolienne.
11. Swing Song.
12. Cantilene.
13. Consolation.
14. Prelude.
15. Étude No. 1.
16. Étude No. 2.
17. Étude No. 3.
18. Étude No. 4.
19. Divertissement.

Gurlitt, C.....Op. 74, Aus der Kinderwelt.

No. 1. Morning Song.
2. The Friendless Child.
3. Cradle Song.
No. 5. Slumber Song.
7. Choral.

Gurlitt, C.....Op. 130, Thirty-five Easy Studies.

No. 1. Morning Greeting.
2. Mischievous Boy.
3. The Gentle Maiden.
4. Prayer.
No. 5. Off to the Meadows.
6. March of the Tin Soldiers.
7. In the Garden.
8. Ländler.

Hackh, O.....Op. 230, No. 2, The Tin Soldier.
No. 5, Barcarolle, "On the Sea."
Both from "Pianists' First and Second Year."

Köhler, L.....Op. 190, Easy Pieces for Beginners, complete.

Lichner, H.....A Short Story, from "Pianists' First and Second Year."

Mozart, W. A.....Sonatina, from "Pianists' First and Second Year."

Reinecke, C.... .....Op. 107, No. 14, At Sunset, from "Pianists' First and Second Year."

Rummel, J.... .....Les Allegresses Enfantines, No. 1, Waltz.

Rummel, J.....Tyrolienne, from "Pianists' First and Second Year."
Rummel, J.....Rondino Galop, from "Pianists' First and Second Year."
Schumann, R.....Op. 68, Album for the Young.

No. 1. Melody.
2. Soldiers' March.
3. Humming Song.
4. A Choral.
5. A Little Piece.
6. A Poor Orphan Child.
7. Hunting Song.
10. Happy Farmer.

Spindler, F.....Op. 44, May Bells.

No. 1. Tranquillo.
2. Semplice.
3. Gioviale.
4. Intimo.
5. Dolcemente.

Thomé, F.....Melodie, from "Pianists' First and Second Year."
Thomé, F.....Remembrance, from "Pianists' First and Second Year."
Wait, Wm. B.....Normal Course of Pianoforte Technic.

SECOND YEAR.

Bach, J. S.....Twelve Little Preludes.

No. 1. Moderato, C.
2. Tempo Commodo, C minor.
9. Molto Moderato, E minor.
10. Moderato, F.

Baumfelder, F.....Op. 270, No. 6, Music Box.
Beethoven, L.....Sonatina in G, from "Pianists' First and Second Year."
Beethoven, L.....Minuet in C, from "Pianists' First and Second Year."
Blakeslee, A. C.....Op. 25, Crystal Fountain Waltz.
Burgmüller, F.....Op. 100, Twenty-five Progressive Pieces.

No. 4. Little Reunion.
6. Progress.
8. Graceful.
9. The Chase.
11. The Blackbird.
12. Farewell.
13. Consolation.
14. Styrienne.
15. Ballad.
16. Gentle Complaint.
17. Prattler.
18. Inquietude.
19. Ave Maria.

Clementi, M.....Op. 36, Six Sonatinas.

No. 1 in C, Allegro, Andante, Vivace.
No. 2 in G, Allegretto, Allegretto, Allegro.

Due, F.....Bric-à-Brac, Album Musical, Book III.

No. 1. Fragile.
2. Valenciennes.
3. Le Pont des Baisers.
4. Petite-Maître.
5. Malgré-moi.
6. Synnóve.
7. L'Épinette.
8. Fumée.
23. Partout.
24. Sur La Route de Bayreuth.

Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book II.

No. 1. Resignation.
2. Capriccietto.
3. Polka.
4. Rustic Dance.
5. Study in Thirds.
6. Quickstep.

Engelmann, H.....Op. 620, No. 2, Awakening.
Gade, N. W.....Op. 36, Christmas Pieces.

No. 1. The Christmas Bells.
3. The Christmas Tree.

Gurlitt, C.....Op. 74, Aus der Kinderwelt.

No. 4. After School.
6. Santa Claus.
9. Tin Soldiers' March.
No. 14. In the Garden.
16. A Winter Day.
19. Evening Prayer.

Gurlitt, C.....Op. 130, Thirty-five Easy Studies.

No. 9. The Daring Horseman.
10. Happy Hours.
11. A Little Dance.
12. A Round Dance.
13. Children's Ball.
14. Sunshine.
15. Under the Village Limes.
16. At the Pianoforte.
No. 17. The Rope Dancer.
18. A Ditty.
20. The Lament.
21. From the North.
22. Rustic Dance.
23. Serious Moments.
31. Innocence.

Gurlitt, C.....Op. 140, No. 7, The Festive Dance, from "Pianists' First and Second Year."

Handel, G. F.....Fugue No. 1, from "Six Fugues."

Haydn, J.....Andantino, from "Pianists' First and Second Year."

Hiller, P.....Op. 61, No. 10, Butterfly Chase, from "Pianists' First and Second Year."

Hiller, P.....Op. 61, No. 11, Farewell, Dear Home, from "Pianists' First and Second Year."

Hoffman, C.....Romance, "On the Heights."

Hummel, J. N ...Scherzo, from "Pianists' First and Second Year."

Karganoff, G.....Op. 25, No. 4, Grandfather's Dance, from "Pianists' First and Second Year."

Köhler, L.....Op. 243, Going to Church, from "Pianists' First and Second Year."

Kullak, T.....Op. 81, Scenes from Childhood.

No. 1. Child's Prayer.
2. The Little Wanderer.
3. Grandmother Tells a Ghost Story.
4. Opening of the Children's Party.
5. Loving Soul and a Pure Heart.

Lange, G..... ....Op. 243, No. 4, Harvest Tide, from "Pianists' First and Second Year."

Lichner, H.....Twelve Characteristic Pieces.

No. 1. Entreaty.
2. Contemplation.
No. 3. Longing.

Loeschhorn, A....Op. 96, "Aus der Kinderwelt."

No. 1. Sabbath Morning.
2. The Little Postillion.
3. There Was Once a King.
No. 4. In the Boat.
5. The Request.

Loeschhorn, A....Op. 138, No. 7, In the Twilight, from "Pianists' First and Second Year."

Meister, W..... ...Forget Me Not, from "Pianists' First and Second Year."

Mendelssohn, F...Songs Without Words.

No. 4. Confidence.
No. 9. Consolation.

Mozart, W. A.....Rondo in C, from "Pianists' First and Second Year."

Poldini, E.... ....General Boom Boom, from "Pianists' First and Second Year."

Reinhold, H.....Op. 39, No. 2, Fairy Tale, from "Pianists' First and Second Year."

Rohde, E.....Marionettes, from "Pianists' First and Second Year."

Rummel, J.....Les Allegresses Enfantines.

No. 2. Polka.
3. Polka Mazurka.
4. Tyrolienne.
No. 5. Galop.
6. Schottisch.

Schumann, R.....Op. 68, Album for the Young.

No. 8. Wild Horseman.
9. Folk Song.
16. First Loss.
18. Reapers' Song.
No. 19. A Little Romance.
20. Rustic Song.
24. Harvest Song.
26. Moderato con Espressione.

Seeboeck, W. C. E..The Dream Fairy.

Spindler, F.....Op. 44, May Bells.

No. 6. Di buon Umore.
7. Giocosamente.
8. Tenore.
9. Cordiale.
No. 10. Dolce.
11. Dolente.
12. Religioso.

Spindler, F.....Trumpeter's Serenade, from "Pianists' First and Second Year."

Steenfeldt, P. A. D..Prayer of the King's Daughter, from "Pianists' First and Second Year."

Tschaikowsky, P.....German Song, from "Pianists' First and Second Year.

Tschaikowsky, P.....Op. 39, Dolly's Funeral, from "Pianists' First and Second Year."

Von Wilm, N.....Op. 81, No. 10, Gavotte, from "Pianists' First and Second Year."

Von Wilm, N.....Op. 81, No. 16, Mazurka, from "Pianists' First and Second Year."

Wait, Wm. B.....Normal Course of Pianoforte Technic.

Westerhout, N.....Rondo d'Amour.

Wolff, B.....Op. 44, No. 6, Children at Play, from "Pianists' First and Second Year."

Wolff, B.....Op. 50, No. 1, Rondo in G, from "Pianists' First and Second Year."

THIRD YEAR.

Bach, J. S.....All of previous year.

Bach, J. S.....Twelve Little Preludes.

No. 3. Vivace, D minor.
4. Moderato, D.
5. Moderato, E.
6. Vivace, E minor.
No. 7. Allegro, C minor.
8. Molto Moderato, D.
11. Allegro, F.
12. Allegretto, G minor.

Bach, J. S.....Prelude No. 1 in C, from "Well-Tempered Clavichord," from "Pianists' First and Second Year."

Baumfelder, F.....Op. 270, Kinderscenen.

No. 1. Sandman Knocks.
2. The Stork Has Come.
3. Old Ruin.
4. Vintage.
5. Young Officer.
7. Setting Sun.
8. Grandma's Tale.

Beethoven, L.....Op. 33, Seven Bagatelles, No. 3, in F, Allegretto.

Beethoven, L.....Album-Leaf, "Für Elise."

Beethoven, L.....Op. 49, No. 2, Sonatina in G major.

Blakeslee, A. C.....Op. 9, May Party Dance.

Burgmüller, F.....Op. 100, Twenty-five Progressive Pieces.

No. 22. Barcarolle.
No. 24. Swallow.
No. 25. Chevaleresque.

Clementi, M.....Op. 36, Six Sonatinas.

No. 3 in C, Spiritoso, Un poco adagio, Allegro.
4 in F, Allegro con Spirito, Andante, Rondo.
5 in G, Presto, Air Suisse, Rondo.
6 in D, Allegro con Spirito, Rondo.

Due, F.....Bric-à-Brac, Album Musical, Book III.

No. 10. Rococo.
11. Le Chant D'Jngeborg.
12. Le Lendemain.
13. Cheveux Blancs.
14. La Vieille Amie.
15. Au Pis Aller.
16. Sans Intention.
17. Vers Le Nord.
18. La Procession des Aïeux.
19. Le Sentier.
20. Pauvre Enfant.
21. Pourquoi.
25. Enfin.
26. Le Jour de l'an.

Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book III.

No. 1. Spring Song.
2. Bohemian Dance.
3. Ballet Dance.
4. Melody.
5. Barcarolle.
6. Romance.

Eighty-two Hymn Tunes in various meters.

Engelmann, H.....Op. 600, Melody of Love (4 hands).

Gade, N.....Op. 36, Christmas Pieces.

No. 2. Christmas Song.
4. Boys' Merry-Go-Round.
5. Dance of Little Girls.
6. Good Night.

Giese, T.....Op. 293, Six Melodious Pieces.

No. 1. Tarantelle.
2. Children's Feast.
3. Grandmother's Song.
4. The Two Fisher-boys.
5. Gavotte.
6. Funeral March.

Goldner, W.....Gavotte Mignonne.

Grieg, E.....Op. 12, Lyrical Pieces.

No. 1. Arietta.
2. Waltz.
3. Watchman's Song.
8. Patriotic Song.

Gurlitt, C.....Op. 74, Aus der Kinderwelt.

No. 8. Merry Company.
10. The Bold Rider.
11. The Dolls' Dance.
12. Under the Linden.
13. The Sick Little Brother.
15. The Snow Man.
17. The Ring Dance.
18. Sorrowful Hour.
20. The Gentle Child and the Noisy Child.

Gurlitt, C.....Op. 130, Thirty-five Easy Studies.

No. 19. A Water Party.
24. Menuetto.
25. Scherzo.
26. Impromptu.
27. A Request.
28. Onward!
29. The Hunt.
30. Song Without Words.
32. A Loss.
33. Youthful Courage.
34. Hymn.
35. Good Night.

Handel, G. F .....Fugue No. 2, from "Six Fugues."

Heins, C.....Op. 194, Dance of the Sylphs.

Hiller, F.....Op. 117, No. 13, Serenade, from "Pianists' First and Second Year."

Jadassohn, A.....Op. 17, No. 3, Children's Dance.

Kuhlau, F.....Op. 20, No. 1, Sonatina.

Kullak, T.....Op. 81, Scenes from Childhood.

No. 6. The Race.
7. The Angel in the Dream.
8. The Nightingale.
9. Spinning Song.
10. The Ghost in the Chimney.
11. The Little Hunters.
12. The Little Rope Dancers.

Lichner, H.....Twelve Characteristic Pieces.

No. 4. After School.
5. To the Playground.
6. Solitude.
7. Elegy.
8. Scherzo.
9. Polonaise.
10. Rondo.
11. Italian Romance.
12. Aria.

Loeschhorn, A.....Op. 96, Aus der Kinderwelt.

No. 6. The Cuckoo.
7. The Chase.
8. Lullaby.
9. A Dance.
10. The Little Soldier.
11. In a Hurry.

Löw, J.....Cavatina, from "Pianists' First and Second Year."

MacDowell, E. A.....Op. 51, Woodland Sketches.

No. 1. To a Wild Rose.

Mendelssohn, F.....Op. 72, Six Christmas Pieces.

No. 1 in G, Allegro Non Troppo.
2 in E flat, Andante Sostenuto.
3 in G, Allegretto.
4 in D, Andante con Moto.

Mendelssohn, F.....Songs Without Words.

No. 2. Regret.
6. Venetian Gondellied.
12. Venetian Gondellied.
16. Hope.
22. Sadness of Soul.
28. Morning Song.
35. Shepherd's Complaint.
37. Revery.
41. The Return.
44. Forsaken.
48. The Joyous Peasant.
49. Gondoline.

Mendelssohn, F.....Wandering, from "Pianists' First and Second Year."

Ravina, H .....Op. 86, Flattery, from "Pianists' First and Second Year."

Reinhold, H .....Op. 39, No. 9, Hungarian Dance, from "Pianists' First and Second Year."

Schehlmann, L.....From Fairy Land.

Schmoll, A.....Op. 50, No. 23, Polonaise, from "Pianists' First and Second Year."

Schmoll, A .....Cymbals and Castanets, from "Pianists' First and Second Year."

Schubert, F.....Op. 94, Moments Musicals, No. 3.

Schumann, R.....Op. 68, Album for the Young.

No. 11. Siciliano.
14. A Little Study.
15. Spring Song.
17. Little Morning Wanderer.
No. 28. Remembrance, Nov. 4, 1847.
38. Winter Time, No. 1.
41. Northern Song.
42. Figurated Choral.
43. New Year's Song.

Schytte, L.....Op. 79, Twelve Miniaturen.

No. 1. Norwegischer Bauerntanz.
No. 2. Ein Traum.

Smith, S. ....."Dorothy," An Old English Dance.

Sousa, J. P .....Liberty Bell March.

Suppé, F .....Marche du Diable (4 hands).

Wait, Wm. B.....Normal Course of Pianoforte Technic.

FOURTH YEAR.

Bach, J. S.....All of previous years.

Bach, J. S.....Fifteen Two-part Inventions.

No. 1. Allegro, C.
4. Allegro, D minor.
6. Allegretto, E.
No. 13. Allegretto Tranquillo, A minor
14. Moderato, B flat.
15. Allegro non troppo, B minor.

Bach, J. S.....Album of Twenty-one Pieces, Schirmer Library Edition.

No. 1. Aria, from Fourth Partita, D.
2. Aria, from Pentecost Cantata, F.
4. Bourrée, from Third Violoncello Suite, G.
5. Bourrée, from Trumpet Suite, D.
6. Bourrée, from Second Violin Sonata, G minor.
10. Gavotte, from Sixth Violoncello Suite, D.
11. Gigue, from First Partita, B flat.
12. Intrata, from Fifth Violoncello Suite, G minor.
13. Menuet, from First Partita, B flat.
14. Menuet, from Third French Suite, B minor.
15. Menuet, from First Violoncello Suite, D.
19. Rondo-Gavotte, from Sixth Violin Sonata, E.
20. Sarabande, from Fifth English Suite, E minor.
21. Sarabande, from First French Suite, D minor.

Bach, J. S.....Gavotte, from G major suite. (Kullak Edition.)

Bach, J. S.....Preambulum. (Kullak Edition.)

Bach, J. S.....Bourrée in G major, from Fourth Violoncello Sonata.

Beaumont, P.....Berceuse, "Slumber Sweetly."

Beethoven, L.....Op. 49, No. 1, Sonatina in G minor.

Beethoven, L.....Op. 33, Seven Bagatelles.

No. 1 in E flat, Andante grazioso, quasi Allegretto.
2 in C, Scherzo, Allegro.
No. 4 in A, Andante.
6 in D, Allegretto quasi Andante.

Burgmüller, F.....Op. 100, Twenty-five Progressive Pieces.

No. 20. Tarantelle.
No. 21. Harmony of the Angels.
No. 23. Return.

Czerny, C.....Op. 261, One Hundred and One Preparatory Lessons.

Due, F ....Bric-à-Brac, Album Musical, Book III.

No. 9. La Noce.
No. 22. La Bagatelle.

Dvořàk, A.....Op. 100, No. 7, Humoreske.

Ehmant, A..... .Thirty-six Melodic and Rhythmical Studies, Book IV.

No. 1. Water Nymph.
No. 2. Elegy.
No. 3. Méditation.
No. 4. Valse Melancholique.
No. 5. May Dance.

Engelmann, H .....Op. 523, Diamond Medal March and Two-Step.

Eugene, M. C.....Cupid's Garden, Intermezzo.

Geibel, A.....Gavotte Allemande.

Goerdeler, R.....Electric Flash Galop (4 hands).

Grieg, E.....Op. 12, Lyrical Pieces.

No. 4. Elfin Dance.
No. 5. Folk Song.
No. 6. Norwegian Melody.
No. 7. Album-Leaf.

Handel, G. F.....Fugue No. 3, from "Six Fugues."

Handel, G. F.....Fugue No. 4, from "Six Fugues."

Hewitt, H. D.....With Wind and Tide March (4 hands).

Hiller, F..... .....Op. 56, Rhythmical Studies, Book I.

No. 1. Moderato, in $\frac{4}{4}$ and $\frac{3}{4}$ time.
No. 9. Andante Melanconico, in $\frac{4}{4}$ and $\frac{3}{4}$ time.

Jensen, A.....Op. 17, Scenes of Travel.

No. 1. Greeting at Morn.
No. 3. The Mill.
No. 4. The Wayside Cross.

Loeschhorn, A.....Op. 96, Aus der Kinderwelt.

No. 12. Good Night.

MacClymont, W. E....Op. 11, No. 1, Sunflower Dance.

MacDowell, E. A.....Op. 51, Woodland Sketches:

No. 5. From an Indian Lodge.
No. 8. A Deserted Farm.

Marks, E. F.....Op. 27, Petite Valse de Ballet.

Mendelssohn, F.....Op. 72, Six Christmas Pieces.

No. 5 in G minor, Allegro Assai.
No. 6 in F, Vivace.

Mendelssohn, F.....Songs Without Words.

No. 1. Sweet Souvenir.
No. 7. Contemplation.
No. 13. Evening Star.
No. 18. Duetto.
No. 19. On the Seashore.
No. 25. May Breezes.
No. 27. Funeral March.
No. 31. Meditation.
No. 33. Song of the Pilgrim.
No. 40. Elegie.
No. 42. Song of the Traveler.
No. 43. Belief.
No. 46. Retrospection.

Moszkowski, M.....Op. 18, No. 1, Melody in F.

Mozart, W. A.....Sonata in C, No. 1, Schirmer Library Edition.

Paderewski, I. J.....Op. 8, No. 3, Melody in B.

Sapellnikoff, W.....Op. 2, Petite Mazurka.

Schumann, R.....Op. 68, Album for the Young.

No. 12. Knight Rupert.
13. May Song.
21. Lento con espressione.
22. Roundelay.
23. Cavalry-piece.
25. Echoes from the Theater.
27. Canon.
29. Strange Man.
30. Lento assai.
31. War Song.
32. Sheherazade.
33. Vintage Time.
34. Theme.
35. Mignon.
36. Italian Sailors' Song.
37. Sailor's Song.
39. Winter Time, No. 2.
40. Little Fugue.

Schytte, L.....Op. 79, Twelve Miniaturen.

No. 3. Am Fasching.
4. Der Troubadour.
7. Maerschen.

Waddington, E.....Op. 34, No. 1, The Witches' Patrol.

Wait, Wm. B.....Normal Course of Pianoforte Technic.

Zitterbart, F.....Romance.

FIFTH YEAR.

Bach, J. S.....All of previous years.

Bach, J. S.....Fifteen Two-part Inventions.

No. 2. Allegro Moderato, C minor.
3. Vivace, D.
5. Allegro Moderato, E flat.
7. Allegro, E minor.
8. Vivace, F.
9. Con Spirito, F minor.
10. Presto, G.
11. Allegro Moderato, G minor.
12. Allegro Giocoso, A.

Bach, J. S.....Allemande, from G major suite, Kullak Edition.

Bach, J. S.....Courante, from G major suite, Kullak Edition.

Bach, J. S.....Bourrée, from G major suite, Kullak Edition.

Bach, J. S.....Album of Twenty-one Pieces, Schirmer Library Edition.

No. 3. Bourrée, from Second English Suite, A minor.
7. Gavotte, from Fifth French Suite, G.
8. Gavotte, from Sixth English Suite, D minor.
9. Gavotte, from Third English Suite, E minor.

Beethoven, L.....Op. 33, Seven Bagatelles.

No. 5 in C, Allegro ma non troppo. No. 7 in A flat, Presto.

Bohm, C.....Op. 213, Charge of the Uhlans, Grand Galop, militaire (4 hands).

Bohm, C.....Op. 303, Fanfare, Rondo Militaire (4 hands).

Chaminade, C.....Album of Seventeen Pieces, Vol. I.

No. 8. Pièce Romantique.....Op. 9..No. 1.

Chopin, F.....Op. 69, No. 1, Valse, A flat (Posthumous).

Chopin, F.....Op. 9, No. 2, Nocturne, E flat.

Chopin, F.....Op. 28, No. 3, Prelude, G.

Chopin, F.....Op. 28, No. 15, Prelude, D flat.

Chopin, F.....Op. 7, No. 3, Mazurka, F minor.

Cramer, J. B.....Fifty Selected Studies (Von Bülow).

No. 1 in C, Allegro.

Engelmann, H....Concert Polonaise (4 hands).

Gaide, P.....Op. 36, Dance of the Gnomes.

Grieg, E.....Op. 46, First Peer Gynt Suite.
No. 2. Death of Ase.

Grieg, E.....Op. 43, Lyrical Pieces.
No. 3. At Home.

Handel, G. F .....Fugue No. 5, from "Six Fugues."

Handel, G. F .....Fugue No. 6, from "Six Fugues."

Heller, S .....Op. 85, No. 2, Tarantelle.

Heller, S .....Op. 138, No. 9, Curious Story.

Hiller, F .....Op. 56, Rhythmical Studies, Book I.
No. 2. Presto, in $\frac{6}{8}$ and $\frac{9}{8}$ time.
3. Andante grave, in $\frac{5}{4}$ time.
5. Andante un poco agitato, in $\frac{4}{8}$ and $\frac{6}{8}$ time.

Jensen, A.....Op. 17, Scenes of Travel.
No. 2. Joyous Rambling. No. 6. Village Festival.
5. Distant View.

MacDowell, E. A..Op. 51, Woodland Sketches.
No. 3. At An Old Trysting Place. No. 10. Told at Sunset.

Mendelssohn, F.....Songs Without Words.
No. 5. Restlessness. No. 29. Venetian Gondellied.
14. Lost Happiness. 36. Serenade.
20. Fleeting Clouds. 38. Adieu.
23. Song of Triumph. 45. Tarantella.
47. The Moaning Wind.

Merkel, G .....Op. 65, Hunting Scene.

Moszkowski, M.....Op. 15, No. 1, Serenata (4 hands).

Mozart, W. A.....Sonata in F, No. 4, Schirmer Library Edition.

Nevin, E .....Op. 13, Water Scenes.
No. 2. Ophelia. No. 4. Narcissus.

Nevin, E.....Op. 25, A Day in Venice.
No. 1. Dawn. No. 3. Venetian Love Song.
2. Gondoliers. 4. Good Night.

Paderewski, I. J .....Op. 14, No. 1, Minuet in G.

Sapellnikoff, W .....Op. 4, No. 2, Gavotte.

Schuett, E.....Op. 17, No. 1, Gavotte Humoresque.

Schytte, L .....Op. 79, Twelve Miniaturen.
No. 5. Elfenspiel. No. 9. Abenddämmerung
6. Der Flötenspieler. 10. Was die Quelle Singt.
8. Valse Mignonne. 11. Aus Alter Zeit.
12. Soldatenmarsch.

Spindler, F .....Op. 17, Drawing Room Flower.

Tschaikowsky, P.....Op. 2, No. 3, Song Without Words.

Wait, Wm. B .....Normal Course of Pianoforte Technic.

SIXTH YEAR.

Bach, J. S .....All of previous years.

Bach, J. S .....Album of Twenty-one Pieces, Schirmer Library Edition.

No. 16. Passepied from Fifth English Suite, E minor.

No. 17. Praeludium from First Partita, B flat.

Bach, J. S .....Prelude in B Flat from Well-tempered Clavier, No. IV, Tausig selected.

Bach, J. S.....Fugue in B flat from Well-tempered Clavier, No. IV, Tausig selected.

Bach, J. S .....Bourrée in B minor, from Second Violin Sonata.

Bach-Mason .....Gavotte in D, from Sixth Violoncello Sonata.

Beethoven, L .....Op. 2, No. 1, Sonata in F minor.

Bohm, C.....Op. 153, Polonaise, "With Song and Mirth."

Chopin, F.....Op. 37, No. 1, Nocturne, G minor.

Chopin, F .....Op. 64, No. 1, Valse, D flat.

Clementi, M.....Gradus ad Parnassum.

No. 1 in C, Veloce. No. 2 in C, Veloce.

Cramer, J. B.....Fifty Selected Studies (Von Bülow).

No. 7 in F Minor, Moderato con espressione. No. 8 in C, Allegro Brillante.

Grieg, E.....Op. 43, Lyrical Pieces.

No. 2. Solitary Wanderer.

Haberbier, E.....A Spring Flower, Fruehlingserwachen.

Handel, G. F.....“Harmonious Blacksmith,” theme with variations.

Hiller, F .....Op. 56, Book I, Rhythmical Studies.

No. 6. Allegro scherzando e molto vivace, in $\frac{2}{2}$ and $\frac{3}{2}$ time.

No. 7. Andante espressivo, in $\frac{3}{4}$ and $\frac{3}{8}$ time.

No. 8. Allegro energico, in $\frac{3}{4}$ and $\frac{2}{4}$ time.

No. 11. Andante cantabile, in $\frac{4}{4}$ and $\frac{6}{8}$ time.

No. 12. Vivace scherzando, in $\frac{2}{4}$ and $\frac{3}{4}$ time.

Holst, E.....Revel of the Witches (4 hands).

Holst, E.....On to the Battle, Marche Triomphale (4 hands).

Horvath, G .....Op. 84, No. 2, Waving Scarves.

Ketterer, E.....Op. 266, Saltarelle.

Kontski, A. de .....Op. 271, Polonaise.

Liadow, A.....Op. 32, Valse Badinage (The Musical Snuff-box).

Liebling, E .....Op. 33, Spring Song.

Lysberg, C. B.....Op. 51, La Baladine.

MacDowell, E. A.....Op. 51, Woodland Sketches.

No. 4. In Autumn.

No. 7. From Uncle Remus.

9. By a Meadow Brook.

Martin, G. D.....La Ballerina.

Mendelssohn, F.....Songs Without Words.

No. 3. Hunting Song.

8. Without Repose.

10. Estray.

11. The Brook.

15. The Poet's Harp.

No. 26. Departure.

30. Spring Song.

32. Lost Illusions.

39. Delirium.

Merkel, G .....Op. 92, Tarantelle.
Mills, S. B .....Op. 31, Gavotte.
Moszkowski, M.....Op. 15, No. 1, Serenata.
Moszkowski, M.....“In Tempo di Minuetto.”
Moszkowski, M.....Op. 18, No. 2, Scherzino in F.
Nevin, E.....Op. 13, Water Scenes.
No. 3. Water Nymph.
Ravina, H.....Op. 14, No. 1, Étude de Style.
Rubinstein, A.....Op. 44, No. 1, Romance in E flat.
Scharwenka, X.....Op. 3, No. 1, Polish Dance.
Schubert, F..... ....Op. 142, No. 2, Impromptu.
Schubert-Schultz .....Minuet in D, from Third Quartet.
Schumann, R .....Op. 28, No. 2, Romance in F sharp.
Schumann, R .....Op. 12, No. 3, “Warum?”
Wait, Wm. B .....Normal Course of Pianoforte Technic.

SEVENTH YEAR.

Bach, J. S.....All of previous years.
Bach, J. S.....Gigue from the G major suite, Kullak Edition.
Bach, J. S.....Fugue from the Toccata in E minor, Kullak Edition.
Bach, J. S.....Prelude in D, from Well-tempered Clavier, No. 3, Tausig selected.
Bach, J. S.....Fugue in D, from Well-tempered Clavier, No. 3, Tausig selected.
Bach, J. S.....Prelude in D minor, from Well-tempered Clavier, No. 7, Tausig selected.
Bach, J. S .....Fugue in D minor, from Well-tempered Clavier, No. 7, Tausig selected.
Bach, J. S .....Album of Twenty-one Pieces, Schirmer Library Edition.
No. 18. Préambule from Sixth Violin Sonata, E.
Beethoven, L.....Op. 13, Sonata Pathétique.
Chaminade, C.....Album of Seventeen Pieces, Vol. I, No. 1, Sérénade, Op. 29.
Chopin, F.....Op. 40, No. 1, Polonaise, A major.
Chopin, F.....Op. 50, No. 1, Mazurka, G major.
Chopin, F.....Op. 64, No. 2, Valse, C sharp minor.
Clementi, M.....Gradus ad Parnassum.
No. 8 in F, Vivacissimo.
Grieg, E.....Op. 43, Lyrical Pieces.
No. 4. Birdling. No. 5. Love-poem.
Grieg, E.....Op. 46, First Peer Gynt Suite.
No. 3. Anitra’s Dance. No. 4. In the Hall of the Mountain King.
Godard, B..... Op. 54, No. 2, Mazurka in B flat.
Hiller, F..... .....Op. 56, Book I, Rhythmical Studies.
No. 4. Allegro Appassionato, in $\frac{3}{4}$ and $\frac{4}{4}$ time.
10. Allegro vivace e con grazia, in $\frac{12}{8}$ and $\frac{9}{8}$ time.
13. Allegro Energico, in $\frac{5}{4}$ and $\frac{4}{4}$ time.

Horvath, G.....Op. 43, Book I, Melodic Octave Studies.
No. 1 in G, Veloce. No. 4 in E minor, Allegro.
2 in C, Moderato. 5 in A flat, Moderato.
3 in D, Allegretto. 6 in F sharp, Allegretto.
MacDowell E. A .....Op. 51, Woodland Sketches.
No. 2. Will o' the Wisp. No. 6. To a Water-Lily.
Mendelssohn, F.....Songs Without Words.
No. 17. Passion. No. 21. Agitation.
24. The Flight.
Mozart, W. A.....Sonata in F, No. 6, Schirmer Library Edition.
Nevin, E.....Op. 13, Water Scenes.
No. 1. Dragon Fly. No. 5. Barcarolle.
Raff, J.....Op. 75, No. 2, Fabliau (Fable).
Rubinstein, A.....Op. 82, Polka Bohème.
Schumann, R.....Op. 21, No. 1, Novelette, F.
Schumann, G.....Op. 11, Tarantelle.
Wait, Wm. B.....Normal Course of Pianoforte Technic.

EIGHTH YEAR.

Bach, J. S .....All of previous years.
Bach, J. S .....Prelude in C minor from Well-tempered Clavier, No. 2, Tausig selected.
Bach, J. S.....Fugue in C minor from Well-tempered Clavier, No. 2, Tausig selected.
Beethoven, L.....Op. 26, Sonata in A flat.
Brahms, J.....Hungarian Dances, No. 2 in D minor, Allegro non assai.
Chaminade, C.....Album of Seventeen Pieces, Vol. I.
No. 2. Minuetto, Op. 23. No. 7. Scarf Dance.
9. Gavotte, Op. 9, No. 2.
Chopin, F..... Op. 29, No. 1, Impromptu in A flat.
Chopin, F.....Op. 37, No. 2, Nocturne, G major.
Chopin, F.....Op. 10, No. 5, Étude, G flat.
Chopin, F.....Op. 42, Grande Valse, A flat.
Chopin, F.....Op. 34, No. 1, Valse Brillante, A flat.
Chopin, F.....Op. 34, No. 3, Valse Brillante, F major.
Chopin, F.....Op. 74, No. 2, Polish song, Maiden's Wish. Transcribed by Liszt.
Clementi, M.....Gradus ad Parnassum.
No. 9 in A minor, Presto.
Grieg, E .....Op. 43, Lyrical Pieces.
No. 1. Butterfly.
Grieg, E .....Op. 46, First Peer Gynt Suite.
No. 1, Morning-Mood.
Larregla, J.....Coquetuela. Mazurka.
Liszt, F .....Liebesträume, Dreams of Love.
No. 2 in E, Quasi Lento, abbandonandosi.
Lysberg, C. B .....Op. 34, La Fontaine, Idylle.

MacDowell, E. A.....Op. 46, No. 2, Moto Perpetuo, in A flat.
Mendelssohn, F. .....Songs Without Words.
No. 34. Spinning Song.
Moschelles, I .....Op. 70, Twelve Celebrated Studies, edited by Henselt.
No. 1 in C, Allegro Moderato.
3 in G, Allegro Brillante (Wind study).
4 in E, Sostenuto e con transquillezza.
6 in D minor, Allegro giocoso.
Rheinberger, J.....Op. 5, No. 1, The Chase, Impromptu.
Schubert, F.....Op. 142, No. 3, Impromptu.
Schubert-Liszt .....La Sérénade.
Schuett, E.....Op. 16, Étude Mignonne.
Schumann, R .....Op. 82, No. 7, Bird as a Prophet.
Wagner, R .....Magic Fire Music from Die Walküre (4 hands).
Wait, Wm. B .....Normal Course of Pianoforte Technic.

NINTH YEAR.

Bach, J. S.....All of previous years.
Bach, J. S.....Six English Suites. (In preparation.)
Beethoven, L.....Op. 28, Sonata Pastorale, in D. (In preparation.)
Chaminade, C .....Album of Seventeen Pieces, Vol. I.
No. 3. Air de Ballet, Op. 30.
4. Pas des Amphores, Air de Ballet.
5. Callirhoë, Air de Ballet.
6. Lolita, Caprice Espagnol, Op. 54.
Chopin, F.....Op. 38, Deuxième Ballade, F major.
Chopin, F.....Op. 47, Troisième Ballade, A flat.
Chopin, F.....Op. 25, No. 9, Étude, G flat.
Chopin, F.....Op. 66 (Posthumous), Fantasie Impromptu, C sharp minor.
Chopin, F.....Op. 26, No. 1, Polonaise, C sharp minor.
Clementi, M .....Gradus ad Parnassum.
No. 10 in B flat, Allegretto con espressione.
Grieg, E.....Op. 43, Lyrical Pieces.
No. 6. To Spring.
Liszt, F.....Hungarian Rhapsodie, No. 2 (4 hands).
Liszt, F.....Liebesträume, Dreams of Love.
No. 3 in A flat, Poco Allegro, con affetto.
MacDowell, E. A.....Op. 17, No. 2, Hexentanz, Witches' Dance.
MacDowell, E. A.....Op. 18, No. 2, Humoresque.
Mendelssohn, F.....Op. 14, Rondo Capriccioso.
Moschelles, I.....Op. 70, Twelve Celebrated Studies, edited by Henselt.
No. 11 in E flat, Allegro maestoso e patetico.
12 in B flat minor, Agitato.
Raff, J.....Op. 157, No. 2, La Fileuse.
Weber, C. M. Von ....Op. 24, Perpetual Movement.
Wait, Wm. B.....Normal Course of Pianoforte Technic.

TENTH YEAR.

Bach, J. S.....All of previous years.
Bach, J. S.....Chromatic fantasie, in D minor. (Von Bülow Edition.) (In preparation.)
Bach, J. S.....Prelude and fugue, in A minor. (Schirmer Library Edition, Vol. XXII.)
Beethoven, L.....Op. 106, Sonata, in B flat. (In preparation.)
Beethoven, L.....Op. 120, Thirty-three variations on a waltz by Diabelli.
Brahms, J.....Op. 24, Variations on a fugue from a theme by Handel.
Chopin, F.....Op. 35, Sonata, in B flat minor.
Schumann, R.....Op. 13, Twelve Symphonic Études in the form of variations. (In preparation.)
Wagner-Liszt.....Transcription of Spinning Song from "Flying Dutchman."

LIST OF PUPILS.

ADELBURG, ABRAHAM
ALBERS, WILLIAM H.
ALEXANDER, MAX
ALPERSTEN, MORRIS
APPELLO, JOSEPH
BAKER, WALTER E.
BAUMANN, CHARLES
BERGIN, MARTIN
BEUTE, WILLIAM W. H. A.
BIELEFELD, ALFRED
BONNER, DANIEL
BRANCH, NATHANIEL
BRANDT, WILLIAM
BURKE, JOHN
CALLAHAN, FRANCIS J.
CALLAN, GEORGE
CARMODY, GEORGE M.
CASEY, JOHN
CEPPO, SILVIO
CHAMBERS, WILLIAM
CHARD, GEORGE A.
CLYDE, WILLIAM JOHN
COHEN, ISADORE
COLLINS, LAWRENCE
COMON, CHARLES
DAUMLING, MICHAEL J.
DENK, LOUIS
DESMOND, FRANK
DONNELLY, MICHAEL E.
DONNELLY, SAMUEL
DORE, ALFRED
EADIE, JAMES A.
EADIE, WILLIAM S.
FAHY, JOHN
FELDMAN, JACOB
FINNERAN, JOSEPH F.
FOGEL, BERNHARDT
FREUDENREICH, CHARLES J.
FREUDENREICH, RUDOLPH
FUHRMEISTER, WILLIAM
GARVEY, PETER
GASKELL, WHITMAN R.
GLOVER, CALVIN S.
GÖSSL, ALFRED J.
GRANTZOW, ANDREW
GREANY, PETER J.
GUBLER, CHRISTOPHER
HAGERMAN, AXEL
HALLENBECK, WALTER
HANCHETTE, BOYD K.
HARRIS, JOSEPH
HEIDELBURGER, LEO
HERMAN, SAMUEL
HICKS, WALTER
HOLST, HAROLD
HUGHES, WILLIAM G.
HURLEY, WILLIAM
ILER, GEORGE C.
JOHNS, SYDNEY W.
JOHNSON, THOMAS
KANTROVITZ, ERIN
KEARNEY, EDGAR F.
KING, WILLIAM
KIRBY, JOSEPH
KLEIN, HARRY
KLEPPER, EDWARD J.
KRAKOWER, JACOB
KRAUER, GEORGE D.
KREINHOP, ALBERT
KREY, HENRY
KUCHLER, ALBERT C.
LARSEN, HARRY A.
LEWIS, JOHN
LINDNER, WILLIAM
LOEWENSTEIN, MILTON
LUNDBERG, ROBERT C.
MARCHMAN, EDWARD
MARESCA, LOUIS
McCARTHY, THOMAS J.
McDONALD, JAMES
McPARTLAND, WALTER
McSWEENEY, JOHN
MESLER, STANLEY E.
MEYERS, DOUGLAS A.
MOORE, WILLIAM E.
MOREL, PAUL HENRY
MORGAN, WILLIAM F.
MUCCIO, ROCCO DE
MURRAY, HENRY V.
NABENHAUER, ALBERT A.
O'MALLEY, GEORGE J.
PABINOWITZ, MAX
PHILLIPS, HARRY
PIRNIE, ALEXANDER
REICHARD, JOSEPH
RESNIKOFF, WILLIAM
RICE, CARL
RICHARDSON, CHARLES E.
RICHARDT, JOHN
RITTER, RODERICK L.
ROSENMAN, SAMUEL
SABEL, HARRY
SAMBINO, FRANK
SILBERBERG, HARRY
SMITH, JAMES
SNYDER, WILLIAM
SPIGEL, BARNEY
STEIN, WALTER F.

STEINBURGER, ABRAHAM
STONE, GEORGE W.
SULLIVAN, DANIEL J.
TAGLANG, GEORGE
TURNER, MAX
VAN DYCK, JOHN
WALTERS, HENRY
WEINSTEIN, ABRAHAM
WELLS, FRANCIS L.
WIGLER, LEOPOLD
WILLIAMS, MILTON
WINTER, GEORGE
WRIGHT, PETER JAY
YULICK, GUSTED

ANDERSON, MILDRED N.
ARNOWITZ, ANNIE
ASKENAS, RACHEL
BARTHOLD, ELSIE
BORDO, JULIA
BOUCHEY, MARY
BRAUNSDORF, ALICE
BUTLER, E. LORETTA
CANNON, ELLEN
CLANCY, MAGGIE
CLARK, CATHERINE
COHEN, CATHERINE
COSTELLO, NELLIE
COYLE, CATHERINE
CRONIN, ANNIE
DECKER, MABELLE
DOUGHTY, ADALINE
DYER, THERESA
EADIE, MARGARETTA
EDWARDS, CHRISTINA
FORTIER, ALIDA
FULLMER, MARION
GARRELMAN, ANNIE
GEERCKE, HENRIETTA
GLASSNER, ANNIE
GORDON, GERTRUDE I.
GROVES, FLORENCE M.
GUNDERSON, NELLIE
HALE, MARY F.
HARDY, EDITH
HARRIS, MILDRED
HEIL, EMILY T.
HELM, MARTHA G.
HERRMANN, LYDIA
HIRSCH, LEONTINE
HOOD, LUCY
INFELD, SADIE
JOHNSON, ALICE
KINGSLAND, EMMA
KINZEL, IDA H.
KLEIN, LENA L.
LA FORGE, HELEN
McKENNA, MARGARET
MEYER, EMMA L.
MONOHAN, ANNIE C.
MOSES, EDNA M.
NORCOTT, MARY V.
NORRIS, ROSEVELL
NORRIS, VIRGINIA M.
O'DONNELL, ALICE
PAGE, MAY
PATH, MARY
PAYNE, ELIZABETH
PIECHOCINSKI, JOSEPHINE
SAMET, ROSE
SCHAFER, HELEN
SCHWAHN, JOHANNA
SCHWARTZ, ESTHER
SMALL, EVA
SMITH, MARGARET T.
SMITH, MARION
SMITH, OLIVE
SPITZNADLE, MATILDA
STEINBURG, SARAH
VAN ETTEN, OLIVE M.
VOGT, LENA D.
VOPAT, ROSE
WARREN, MARGARET
WARSCHAUER, ANNIE
WELLS, ETTA
WIENER, FRANCIS M.
WILLIAMS, LUCY
WINTRINGHAM, RUTH
WOLLERT, ANNA